

P MUSIC LOVERS' HONOGRAPH MONTHLY REVIEW



FOUNDED 1926 BY AXEL B. JOHNSON

Vol. IV

JUNE, 1930

No. 9

Edited by

ROBERT DONALDSON DARRELL

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MUSIC LOVERS'
PHONOGRAPH
MONTHLY REVIEW

Founded 1926 by Axel B. Johnson

AXEL B. JOHNSON
Associate Editor

ROBERT DONALDSON DARRELL
Managing Editor

Published by
THE PHONOGRAPH PUBLISHING CO., Inc.
5 Boylston Street, Cambridge, Massachusetts
Telephone UNIVERSITY 1618

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All communications should be addressed to the Managing Editor at the Studio, 5 Boylston Street, Cambridge, Massachusetts. All unsolicited contributions must be accompanied by a self-addressed, stamped envelope.

All checks and money orders should be made out to THE PHONOGRAPH PUBLISHING CO., Inc.

The Phonographic Month

Comparative versions / new releases / discs for broadcast

THOSE who subscribe to the old saw concerning the odiousness of comparisons are most certainly highly ignorant of phonography. One of the keenest and most enlivening phonographic pleasures that I know is the balancing of one recorded performance of a piece of music with another. It is one of the phonograph's peculiar and most valuable talents to give the opportunity for comparative analysis and a close scrutiny of details that would be quite unthinkable in the concert hall. There have been some choice examples in the past few years' releases, but surely none approaches in interest the current *Sacre* and *Boléro* sets.

Whatever may be the permanent worth of these works, each is music that by all odds is exciting. Their concert career may have a smack of hysteria to its successes, but the profound and intense interest each has generated is based on more solid merit than a purely sensational appeal to mob emotion. The record of Stravinski's and Ravel's past achievements alone guarantees that, and familiarity with the music is thoroughly convincing. Such works are ideal material for the phonograph, which has been thriving lately on contemporary ballet music. The composer's version of *Le Sacre* was brought out by Columbia a few months ago as widespread interest in the work was being generating by the then approaching first American performance of the full ballet under Dr. Stokow-

ski's baton. Now Victor makes the Stokowski reading available. The *Boléro* records demonstrated an unusual example of alacrity on the part of the manufacturers. The Polydor recording conducted by Ravel appeared in France only two months ago and was hastily rushed over for issue in this country under the Brunswick label. The disks have been on sale for some time here, appearing just too late for review in our last issue. And hot on the heels of this version comes that of Koussevitzky and the Boston Symphony—recorded in one week and on sale as a special release within two or three more. For good measure the latter set has been named as the Victor "Record of the Month" for June.

On one hand are the composers' own editions of their music, and the other the same pieces as read by two conductors indisputably ranked among the foremost of their day. Here are comparisons to lick one's lips over—as musically stimulating and educative as any recorded music has yet had to offer. The student of comparative interpretations will not be surprised that there should be more points of similarity between the conductors' and the composers' performances of different pieces than between a conductor's and a composer's version of the same piece. In each case the composer's reading is the better poised and the more sharply outlined, while the conductor's performance is the more dramatic and the more warmly colored.

These records make the eternal clash between creative and interpretative artist far more explicable than a volume of theoretical studies could ever do. One has always accused the other of distorting his intentions, while the piqued interpreter retorts that a performance can be constructed only on the basis of what the composer has put on paper, not what he may have had in mind; and that the composer doesn't know how his music sounds best, anyway. The two types are patently arguing at cross purposes. In time—and the phonograph is hastening the day—there will be conductors who build up their readings on the significant elements of the composer's reading, eked out by their own realization of what that reading lacks. Many people may consider that already to be the case. To me it hardly seems true in these two instances. In both the composers have concentrated on details so intently that they often give insufficient stress to the larger features of their work (taking them for granted themselves, they assume that their listeners will do so likewise), while the conductors stress the broader strokes and major effects often at the cost of altered values, blurred outlines, and a weakened instead of a remorseless inner logic of the music.

In the very nature of things Stokowski and Koussevitzky are likely to find a wider popular response for their versions than Strawinski and Ravel. Yet the latter two have provided records that are not only invaluable historically; they provide an insight into the works that cannot be gained in any other way. Suggesting the purchasing of both versions of each is unfortunately rather quixotic advice except to the fortunate collectors of considerable means, but I most emphatically do advise a very careful consideration of the problem involved before a definite purchase choice is made. If one can't determine abstractly which version he is likely to be in most sympathy with (and it is quite possible that the composer's should be selected in one instance and the conductor's in another), he can decide only after an attentive hearing of both sets. Each has attractions and very solid merits of its own—as set forth in more detail in the special reviews published elsewhere in these pages—and each is very much worth its cost.

Columbia has specialized in heroic performances this month and the three leading orchestral works are all of more than ordinary muscularity. The phonograph is still a little drunk with its own strength and eloquence; it still likes to astonish open-mouthed audiences. But luckily recording directors understand better how to bend its powers to more musical purpose than in the early days of the electrical recording. The vigor of Max von Schillings' performance of Beethoven's "Eroica" approaches a near ferocity at times, but the version is cast to a big mold and it is tempered with the sincere feeling that has marked the other Schillings releases. It is a good set of records and from a mechanical standpoint at least probably the best "Eroica" available. Yet I took a much more personal delight in the Mozart violin concer-

to (No. 5, in A) with Wolfsthal in the solo rôle and Dr. Weissmann wielding his skilled and indefatigable batôn. Mozart was not ashamed of virtuosity. He knew well enough that a concerto was a show piece and he also knew how to write display music that has yet to be surpassed either for sheer effectiveness or for musical content. And it is in the latter respect that his essays in brilliance differ so strongly from the empty fustian of so many composers who have followed him—at a very considerable distance. Wolfsthal and Weissmann are happily matched as well as alliterative musicians. They fling themselves into the work with a will and play it for all its worth, with strong clean recording adding impetus to their efforts. There is a similar lustiness to Dr. Stiedry's reading of the Academic Festival of Brahms, one of the most delightful overtures in the repertory. The disc pops up miraculously among the German releases in the Columbia foreign lists. It is well worth unearthing. I disagree with our reviewer who finds it lacking in dignity. For all its unleashed vitality it is surely handled and well poised, and it misses nothing of the genial and *volkstümlich* warmth that enable Brahms to touch the heart as well as the mind as few since Beethoven have been able to do.

Among those few is Frederick Delius. He lacks a great deal of Brahms' universality of appeal, and I don't imagine that his second violin sonata arranged and recorded by Lionel Tertis for viola will find its way into many record libraries of the theoretical "average American music lover." But it is a courageous issue on the part of Columbia and courage that eventually will be rewarded. Already Delius is coming to find appreciative American attention and once record buyers are stimulated to hear his music they cannot remain indifferent to it. I place this sonata very close to that for 'cello that Beatrice Harrison recorded for H. M. V. several years ago. Both deserve a wider audience than that of the cognoscenti to which they are still too largely confined.

There is no need to rehearse the long list of other June releases. All the records are given detailed comment in the regular review columns. A few have more than average interest, however, and I should like to emphasize their attractiveness. Among the vocal records, the fine Handel and Mozart arias sung by Gabrielle Ritter-Ciampi for Brunswick, and Ponselle's pellucid singing of Rimsky's Nightingale and the Rose (Victor), struck me as well above the average. The instrumentals that stood out were Rene Benedetti's Columbia violin record,—an unusually deft piece of recorded fiddling, and a new Victor disc from Horowitz who has been absent far too long from the release lists. The most important non-musical disc was perhaps the British Prime Minister's somewhat solemn tribute to Robert Burns (Columbia), but I derived far more lively pleasure from Marshall Cole's recital of an episode from Roark Bradford's "Ol' Man Adam an' his Chillun", that charming book of biblical stories recounted in homely but vivid colloquial Negro idiom. The story Marshall

records is that of The Trick Boys, a quietly humorous version of the Hebrews' escape from Egypt, told with delightful gusto and clarity (Victor). From the same company comes a new record by the ubiquitous twins of the air, Amos and Andy in characteristic give and take that will delight their admirers (whose name is indeed legion) and which will confirm the suspicion of the anaesthetic minority that their humor is spread exceedingly thin. I was more amused by Brunswick's dramatization, with stirring music from the professor at the piano, of the Shooting of Dan McGrew, although this depends more on local color than any inherent humor for its effect. The other evening I heard the Black Crows' debut record for the first time since the days of its immense popularity and I was surprised to find how unstaled it remained. There is yet to be another humorous disc that can be compared with it.

Several sets scheduled for current release did not come to hand in time for review in this issue. Columbia's "Marina" album, the first Spanish opera to be recorded in its entirety, will be reviewed next month by Mr. W. S. Marsh—author of "Musical Spain as Exemplified on Phonograph Records" and other studies of recorded Spanish music—together with the recent album of excerpts from "El Matrero," the prize-winning Argentine opera, recently issued in the Victor Company's Spanish lists. New Brunswick works on the way are Richard Strauss' new versions of Don Juan and Till Eulenspiegel, L'Apprenti sorcier and Baba Yaga conducted by the brilliant Albert Wolff of the Concerts Lamoureux of Paris, Brailowsky's piano record of de Falla's Fire Dance and a Scriabin prelude and étude, and Der Rosenkavalier Trio and Duet Finale with Elisabeth Ohms, Adele Kern, and Elfriede Marherr. The Brailowsky disk is already familiar to collectors of imported records, and the Strauss poems are reputed—by those who know the Polydor pressings—to be the most remarkable of the many phonographic versions. The story goes that Strauss took unusual pains with them, re-playing some of the sides a dozen or more times, before he got the exact effects he desired.

By this time all alert American phonophiles are surely well acquainted with the activities of the National Gramophonic Society, whose latest releases show no flagging in either novelty or merit. Paul Juon is known in this country by smaller works (when at all), but the chamber music idea is already well grounded. So far there have been no recorded examples of music written in this form although it is ideally adapted for phonographic exposition. The chamber orchestra is attracting increasing attention from contemporary writers and listeners—a logical reaction from the sensationalism and loss of clarity in thinking and playing that have attended the indiscriminate use of the modern large orchestra. Juon's symphony is not a great work, but it is well-knit and vigorously animated, and it exploits cunningly the possibilities of its medium with its inherent emphasis on clean-cut contrapuntal writing. The records are very welcome, as are those of the

Brahms Trio, Op. 101, played with earnestness and force by the Pirani Trio.

The regular supplements of the record manufacturers are not the only source of noteworthy discs. The Victor Educational Department, under the experienced and progressive direction of Mrs. Frances E. Clark has long been in the habit of quietly revealing works of uncommonly novel interest. Altogether apart from the inestimable value these Educational Lists must have for professional educators, they are invariably of the keenest significance to the lay collector on the search for the unhackneyed and the unorthodox in recorded music. The eighth of these special lists is reviewed in this issue, and I can only echo "Observer's" emphatic recommendation of the unique folk song records by Juliette Gaultier (authentic folk music is still too rare in the phonographic repertory), the clever little orchestral disks of pieces by Corelli, Bach, and Beethoven in the Alys Bently series, and—more specialized in appeal—the series of tests designed very adroitly to expose one's deficiencies in discrimination of the various musical qualities.

The songs for children provided a pleasant introduction to phonography, but these records are intended to be played to rather than by children. The child who is permitted the use of a table model or portable of its own will no doubt prefer to make his first steps in the art with the tiny five and one-half inch discs of the Bubble Book series of nursery rhymes and songs. One answer—and a good one—to the anxious parent who writes to our correspondence columns this month for help in the combat against the influence of jazz on his children's musical development.

The unbounded educational benefit that may be derived from the intelligent use of records in music study is vividly shown in the letter from Mr. V. G. Brewsaugh in this month's correspondence column. His practical and effectual employment of the phonograph in his piano teaching sets an example that could be emulated generally with the greatest of profit to both teachers and pupils. My sympathy for the straits in which a good many piano teachers find themselves is considerably tempered by the realization that their present plight is very largely the result of their own short-sightedness. If one is taught to play the piano or any musical instrument as one is taught to use a typewriter, it is small wonder that the product of such teaching is a tonal stenographer rather than a musician. Mr. Brewsaugh states the case very mildly when he hopes the "time will soon come when piano teachers will not only be expected to provide a fine library of piano records, which is as necessary and as valuable as any of the printed editions in books, but will also contribute to the aesthetic and cultural development of their pupils by making them acquainted with the great masterpieces of all music." Many pedagogues have been very superior where the phonograph has been concerned in the past, but the wiser ones among them are coming to see that unless they draw

mechanistic inventions to their aid, musical culture will eventually be crushed by them. The sound reproductive media of today make dangerous masters, but they are invaluable servants.

The record releases abroad have been in flood tide during the last month—unquestionably one that has contributed the largest and most important phonographic output of the season, perhaps of any season. A listing of the major works is published elsewhere in this issue.

It is very pleasurable to record the fact that the importers are enjoying a vigorous sale of the better discs, at a time when business might be expected to be none too encouraging. Their success is more than the deserved fruit of capable and unremitting effort,—it is a convincing rejoinder to those who look upon the present and future of records with a jaundiced eye. And it backs up the contention that has often been made in these pages: the record-buying public of today is an almost entirely new one. It is the concert-going public, the public that has contributed to the oversubscribed seasons of the leading orchestras. Its tastes are more sophisticated: it is less patient with mediocrity and the older musical fashions. For the first time it realizes that it can get the music it is interested in on discs and it is beginning earnestly to build up record libraries.

Signs of the times! The New York Band Instrument Company has secured the services of one of the leading authorities on recorded music as the manager of its record department . . . The H. Royer Smith Company is scoring a brilliant success with its bright and highly attractive little monthly, "Disques" . . . The Gramophone Shop has overgrown its present quarters and expanded into perhaps the most elaborate phono-salon of its kind . . . Lyon and Healy of Chicago, Paul Helfer of New York, and several other prominent dealers have entered the imported record field . . . The International Records Agency continues its original work in unearthing the less familiar foreign brands, and I note with pleasure that it is featuring the Edison Bell recordings of Louis Kentner—to my mind one of the finest recording personalities, a pianist who deserves to be far better known in this country.

The problems attending the relationship of phonograph and radio have been the subject of much public and private discussion. One phase has been strangely ignored or misunderstood. That is the constantly increasing use of records for broadcast. Two kinds of records are put on the air, the normal variety made for public sale and another type which is never put on the market but which is used widely for chain broadcasts, enabling stations situated in different parts of the country to put on an identical program at the same hour in each time zone. It is the idea of the syndicated newspaper feature adapted to broadcast publication. If a speaker or orchestra on a national program faces the microphone in New

York in the early evening, Western listeners will have to tune in during the late afternoon. There is always the menace of stage-fright or an accident to the central transmission apparatus. The use of records offers a simple way out of these difficulties. The program is prepared in advance, recorded, and the discs sent out to the various stations on the chain, each of which puts them on the air at the same hour in its zone. The program is often the better for having passed through an intermediate stage—the recording—where errors can be eliminated. The present powers of modern recording and reproduction enables the disc program to have all the effectiveness and realism of an actual broadcast.

Score one for the phonograph. But in addition to these "electrically transcribed programs," as they are somewhat loftily entitled, the ordinary record is widely used for broadcast, particularly by the smaller stations, since it offers a higher type of entertainment and higher calibre artists than the station could possibly afford to hire for direct broadcast. All of which is very much to the advantage of the station and its audiences, but just where does the manufacturer of the records come in? He has been watching proceedings with a suspicious eye: are recorded programs advertising his product or are they killing the sales demand? Mr. David L. Piper's article in this issue, "Records on the Air," is a straightforward examination of this very serious problem. His conclusions are the result of much practical experience, and they can profitably be taken to heart by everyone interested in the progress of the phonograph industry.

The insensate and illimitable repetition of popular records of hits of the day—played and sung from morning till night—not only gorges the most indiscriminate public taste and hamstring the public sale of the discs, but it disgusts even the most moderate intelligence with the radio. I heartily agree with Mr. Piper that the broadcasting stations ought to set a strict limitation upon the number of times a single song should be put on the air. If they cannot realize that it is to their own advantage to do so, the record manufacturers no doubt can enforce some such restriction.

But those who recognize the dangers of excessive record broadcasting are inclined to jump too hurriedly at the complete prohibition of record broadcasts. Indiscriminate broadcasting gluts the public's taste; intelligent broadcasting can be made to stimulate the public's interest. Serious records presented in competently arranged programs reveal the richness of the recorded literature and, as Mr. Piper has discovered, arouse a vigorous sales demand for the discs. An embargo on all record broadcasting would close one of the most effective media for making the best records better known; yet a continuation of the present unreasoned broadcasts of popular discs is going to prove dangerous to the record manufacturers' business in popular recordings. Radio and phonograph must learn to work together, to pool rather than to oppose their vast powers.

ROBERT DONALDSON DARRELL

Bargain Counter

By ROY GREGG

A survey of the more important music available on black label records

"OBSERVER" and Mr. Emil V. Benedict gave me the idea for this article,—the former with his trenchant advice on a carefully planned record purchase program, and the latter with his "tip" on the Victor black label records of Haydn's "London" Symphony that appeared in the Correspondence Column of the May PHONOGRAPH MONTHLY REVIEW. As my own record budget is rather limited (I am a fledgling lawyer, yet to make an income that permits indulgence of all my desires in the way of new disks), I am building up my library with such works as the "London" Symphony. I am not interested in the purchase of ephemera. I want the best music, and whenever possible, as played by the best musicians. But—it is very often that such editions are entirely beyond my means, and I am forced to scout around for versions that are both inexpensive and musically and technically adequate.

I dare say that a good many of your readers are able to obtain the best in records regardless of price. I stand in awe before the elaborate libraries of the leading phonophiles, as often described in the REVIEW. But there must also be many students and persons of moderate means who are in my position of wanting the best, but having to take the cost into very careful consideration. With the help of some of my friends' collections and a careful study of the magazine since it first appeared, I have prepared a list of music by the important composers, available in black label releases from the various companies,—that is, releases that sell at the uniform rate of 75c and \$1.25 for ten and twelve inch disks respectively. With the recent price fluctuations it may be that some of the works I will mention have altered in price, but I think not, as I have taken pains to eliminate all that are no longer in this so-called popular price class.

I am not a music critic, so my random notes on the records represent only a layman's opinion, but as I have actually heard all the records at least once, and most of them many, many times, and as my favorites among them have won praise from the magazine's reviewers and from all my musical friends who have heard them, I think that no sincere music lover will take serious issue with my findings.

Be it understood that I am not decrying celebrity recordings. When I can afford them I get them, and as every record connoisseur will be aware, some of the works I cite are available in better versions in the higher price classifications. But I believe that the inexpensive black label repertory is much more extensive and of a much higher standard than it usually is given credit

for. For the less affluent record buyer it represents the ideal field in which to begin.

Solo instrumental disks provide the most fertile ground, but even among the orchestral there is a wide variety of first rate material. The Haydn "London" Symphony conducted by John Barbiroli (3 Victor 12s) has already been mentioned, and as Mr. Benedict says, no gramophile can afford to overlook it. Incidentally it is the only electrical version of this fine symphony now available. At the same time that it came out the Victor Company issued two twelve inch disks devoted to the three best known Spanish Dances by the Spanish Composer, Granados, with Albeniz' Triana thrown in for good measure. They are all conducted by Eugene Goossens in incisive and flexible style, and if you like brightly colored, attractively rhythmized music with Spanish flavor, you will be delighted with this.

There are other excellent recordings of idealized national dances treated by important composers. First, the little Odeon disk of Dvorak's 8th and 16th Slavonic Dances, played in most vivacious fashion by the Grand Odeon Orchestra—conductor unspecified, but self-evidently better equipped than many celebrated batonists to read this healthy music. Then, the familiar fifth and sixth Hungarian Dances by Brahms, also available for 75c, in the Hallé Orchestra's performance for Columbia. Sir Hamilton Harty's versions please me much more than any of the other and higher priced ones I have heard, for he understands better than the other conductors how to whip the essential Gypsy fire to irresistible frenzy. The vivid handling of the rubatos is especially effective. Finally, are the two Victor tens that contain the dances from De Falla's Three Cornered Hat Ballet, conducted with great energy by Dr. Malcolm Sargent, and very brilliantly recorded. All of these works deserve a place in every library.

The Viennese Waltz offers a field of countless possibilities, for the many popular priced records by European concert orchestras like those of Marek Weber, Dajos Bela, Edith Lorand, etc., are a paradise of good things for penurious phonophiles (and they should not be ignored by the wealthy ones). However, that repertory deserves an article of its own. Outside it there are several Strauss waltz disks that are excellent buys, beginning with the Blue Danube in Dr. Weingartner's beautifully planned and executed version (Columbia 12), or for greater novelty, in the choral-orchestral performance by the Vienna Philharmonic Orchestra and Chorus (Victor 12—German list). The same Victor German

catalogue provides a fine series of less well-known Strauss waltzes conducted by Hans Knappertsbusch: Accelerations, Enjoy Your Life, and Danube Maiden (all 12s). Brunswick has an interesting coupling of the Wine Women and Song and Thousand and One Nights Waltzes played by the Brunswick Concert Orchestra (12), and Columbia has some pretty good works by Johann Strauss' son and his orchestra.

I might add here three very fine piano waltz disks played by one of the few pianists who really understand the Viennese tempos—Karol Szreter. He plays two-part versions of Voices of Spring and the Strauss-Grünfeldt Soirée de Vienne for Odeon, and a coupling of Artist's Life and the Fledermaus Waltzes for Columbia (all 12s).

Some of the more novel orchestral listings in the popular price class: Pierre Chagnon's vivacious reading of L'Arlesienne Suite on two Columbia tens, a deservedly popular concert work usually available only in celebrity lists. The series of original works for orchestra and various ensembles conducted by Percy Grainger for Columbia includes an uncommonly interesting ten inch double—Lord Peter's Stable Boy (a Danish folk song set in characteristic Graingeresque style) and the familiar Shepherd's Hey. The latter is doubled with Country Gardens in a Victor disk by the Victor Concert Orchestra (10), and the same organization does stimulating concert paraphrases of Turkey in the Straw and The Irish Washerwoman (arranged by Guion and Sowerby respectively), and three tens devoted to Skilton's Indian Dances (Victor Educational Catalogue).

Special praise goes to Quilter's Children's Overture, a clever concert work based on nursery and folk tunes, conducted by Dr. Malcolm Sargent (2 Victor 10s), and two records by the Budapest Philharmonic Orchestra conducted by the Hungarian composer-conductor, Dohnanyi. On the ten inch disk he conducts the last movement of his Ruralia Hungarica Suite and a national anthem, and on the twelve he conducts Berlioz's Rakoczy March and two more national anthems. (These are issued in the Victor Hungarian Catalogue.) The Rakoczy March—together with the Dance of the Sylphs—is also out on a black label twelve from Columbia, conducted by Sir Hamilton Harty, and I prefer this as the more brilliant reading of the march. Columbia also offers the only non-celebrity-priced recording conducted by Sir Thomas Beecham—whose American appearances are remembered with such keen pleasure by the fortunate concert-goers who were able to hear his programs. This is a coupling of the Overture and Pastoral Symphony from the Messiah (12).

The rest of my orchestral list consist of familiar classical and lighter overtures and concert pieces. It could be greatly augmented, but the following strike me as perhaps most noteworthy. First, Mozart's Don Juan Overture is a high-spirited and really superlatively fine performance conducted by Clemens Smalstich (Victor 10—German list); Berlioz' Roman Carnival Overture done in competent fashion by Joseph Rosenstock

and the Grand Symphony of Berlin (Odeon 12—the only popular priced version); Weber's Jubilee and Preciosa Overtures conducted in Dr. Weissmann's invariably skilled manner (Columbia 12s); Smetana's Bartered Bride Overture played with great gusto by the Germania Orchestra (Victor 10—German list); Sibelius' Finlandia in an appropriately somber version conducted by Sir Henry Wood (Columbia 12); Bizet's Patrie Overture conducted by Dr. Malcolm Sargent (2 Victor 12s); and of course the notable Victor series of overtures conducted by Rosario Bourdon: Semiramide, Fra Diavolo, Martha, Norma, Stradella, etc., and by Nathaniel Shilkret: Fledermaus, Zampa, Raymond, etc. All of these works are excellent investments and the ten inch disks are particularly attractive to modest purses. Think of getting fully competent versions of Don Juan and the Bartered Bride Overtures for the price of two dance records!

Some of the other noteworthy works are: Forza del Destino and Matrimonio Segreto Overtures conducted by Molajoli (Columbia 12s); Herbert's Irish Rhapsody conducted by Shilkret (Victor 12); Semiramide Overture conducted by Dr. Weissmann (Odeon 12); Rubinstein's Kameno-Ostrow—or Rêve Angelique—by the Brunswick Concert Orchestra (Brunswick 12); Gazza Ladra Overture conducted by Manfred Gurlitt (Columbia 12); William Tell Overture conducted by Sir Henry Wood (2 Columbia 10s); Von Suppe's Light Cavalry Overture played by the Grand Odeon Orchestra (Odeon 12); two movements from Goldmark's Rustic Wedding Symphony conducted by Bourdon (Victor 12); and a clever little ten inch coupling of Hungarian Lustspiel Overture and Dance of the Hours played by the Brunswick Concert Orchestra.

Personally I am not very keen on military or concert bands, but a friend of mine has quite a collection of band records and among them are several that I cannot resist and that I think would have a strong general appeal. They are all transcriptions, and all very clever ones: Goliwogg's Cake Walk and the Dance of the Tumblers from Rimsky-Korsakow's opera, Snow Maiden, played by the B. B. C. Band (Columbia 12); Moussorgsky's Persian Dances played by the Royal Belgian Guards Band (Victor 12); a remarkable four-part fantasy on themes from Wagner's Siegfried played by the Republican Guard Band of Paris (2 Columbia 12s), and the same organization—assisted by a virtuoso clarinetist—heard in Weber's Clarinet Concertino (Victor 12). All of these superb examples of playing and recording. My friend tells me that my list should go on to include some of the remarkable Createore and Royal Italian Marine Band series from Victor, and the records of the Grosses Odeon Streichorchester from Odeon, but I am afraid that I am unequipped to write about these works. They are widely admired by band record connoisseurs.

Chamber Music is the most difficult field in which to unearth good records issued at popular prices. This has the serious disadvantage of encouraging the belief among many people that

chamber music is something for the highbrow and connoisseur alone. The examples I am about to cite are so attractive that they should effectually explode that error, if they can only be brought to the attention of the record buying public. They are all excellent introductory works to one of the richest treasure troves of phonography. At their low price there is no excuse for any sincere phonophile passing them by, once he knows of their existence. I might mention first the Columbia twelve inch disk containing transcriptions of Schumann's *Träumerei*, Mozart's *Ave Verum*, and the best known Schubert *Moment Musical*, played by the Catterall String Quartet in commendably intelligent and unaffected manner. Columbia also issues a London String Quartet performance of the Londonderry Air (in Bridge's arrangement) and the slow movement from Debussy's *G minor Quartet* (12), while Brunswick goes them a little better with two black label twelve devoted to a reasonably complete and very well played version of the entire Debussy work by the New York String Quartet. The same organization plays Boccherini's *Minuet* and Albeniz' *Tango* (Brunswick 10), while the Musical Art Quartet plays the same tango and Herbert's *Serenade* for Columbia (10); also very pleasing transcriptions of *Deep River* and *Nobody Knows the Trouble I've Seen* (10), Glazounow's *Interludium* and *Alla Spagnuola* (12), and arrangements of *Drink to Me Only With Thine Eyes* and *Annie Laurie* (10), etc.

The high praise given to the Heermann Trio's Brunswick records by P. M. R. reviewers led me to getting some of them. I like best the two Debussy *Arabesques* and Herman Sandby's *Dalvisa* (Brunswick 10s). These are about the only non-celebrity trio records I have come across that I cared for; most of the other ensembles confine themselves to salon music only. Of very uncommon interest are the chamber music records in the Victor Educational list: the *Pastorale* from Corelli's *Christmas Concerto* and Loeillet's *Flute Sonata No. 7*, a *Bach Flute Sonata* and the *Scherzo* from Schubert's "Trout" *Quintet*, the finale of Haydn's *Trio No. 3* and the *Allegro Molto* from Mozart's *A Major Violin Sonata* (Victor 10s), played by various small ensembles led by Miss Kinscella.

As I said before, the solo instrumental classifications contain perhaps the best recorded bargains. Beginning with the organ, I like best Guy Weitz' performance of the *Franck Chorale No. 3* (2 Victor 12s) and his *Liszt Fantasia* and *Fugue on B-A-C-H* (Victor 12), the *Widor Toccata* and *Franck Pastorale* played by Edouard Commette (Columbia 10 and 12 respectively), the recent *Vierne Finale* and the *Liszt Ad Nos Salutem* played by Fernando Germani (Victor 10 and 12), and the *Mozart Fantasia* played by Dr. Harold Darke (Victor 12).

The piano record group is the largest one and it is particularly rich in good things from Columbia. Let me begin with the others. Odeon's best bets are the Szreter waltz records mentioned earlier; also a rather novel Spanish record by

Raoul Sergio playing the best known Granados *Spanish Dance* and a Carillo-Castro *Preludio—Vals Azul*. Brunswick lists two attractive ten inch disks by Ignace Hilsberg. Kreisler's *Liebesfreud* and Sauer's *Music Box* are coupled on one, and on the other (and more significant) he plays a lovely Scriabin etude and a prelude and the joyous *Rush Hour in Hong Kong* by Chasins. I cannot understand why this admirable pianist has not had the opportunity to record more frequently. I have a splendid Brunswick harpsichord record played by Lewis Richards and containing a *Bach Gavotte* and *Musette*, Dr. Bull's *Gigge*, and Farnaby's *Tower Hill* (10),—but this rare treasure seems to have been withdrawn from the current Brunswick catalogue. It is electrically recorded, and exceedingly well, too, ranking well up with the very best harpsichord records issued at any price.

Victor's best black label piano disks are the Schendel record of the *Magic Fire Music* and the first Debussy *Arabesque* (12) in the regular catalogue, and disks by Kinscella, Eaver, and Barth in the Educational section. I have Debussy's *Golliwogg's Cake Walk* and *Little Shepherd* and Goossens' *Hurdy Gurdy Man* by Miss Kinscella, the *Mozart Fantasia in D* and *Daquin's Le Coucou* by Mr. Barth, and the MacDowell pieces by Miss Eaver (all of these are 10s).

Myra Hess tops the Columbia—and every other—piano list, in my opinion. The issue of many of this superb artist's recordings at popular prices makes them the best investment in all phonographic literature, although they would be good buys at any cost. I have them all, but among the black labels I should recommend for first choice the *Bach Prelude and Fugue in C Sharp Major* and *Allegro* and from a *Toccata* (10), Griffes' *White Peacock* and the *Fire Dance* from De Falla's *Love the Sorcerer* (12), Ravel's *Pavane Pour une Infante Défunte* (10), and best of all, the ten inch disk containing two *Scarlatti Sonatas*, a *Beethoven Bagatelle*, and an *Intermezzo* by Brahms—a plethora of musical riches for the sum of 75c. Robert Casadesu of the famous French family plays Chopin's popular *A Flat Ballade* (12) and Ravel's *Jeux D'Eaux* (10). Friedman has a delightful arrangement and performance of Schubert's *Alt-Wien* (12). Leff Pouishnoff has several fine disks, notably the two Liszt concert studies (10), and the Glazounow *Polka* and *Rosamund Ballet Music* (10). José Echaniz plays a *Cuban Rhapsody* of his own, Liszt's *11th Hungarian Rhapsody*, and Chopin's *E Flat Polonaise* (all 10s). Ethel Leginska does two *Rachmaninoff Preludes* (including the famous one); Chopin's "Military" *Polonaise* and "Raindrop" *Prelude*, and Schubert's *Marche Militaire* (all 12s). And, parenthetically, may I mention George Gershwin's own records of his three preludes (12) and hits from *Oh, Kay!* (2 10s). Not included in my classification of the greatest composers, but most certainly falling in the category of great piano playing. Nor do I forget the *Rhapsody in Blue* in which he plays the piano part (Victor 12)—there is also a good version from Brunswick (12)—the American in

Paris by the Victor Symphony (2 Victor 12s), and the Concerto in F by Whiteman's Orchestra (3 Columbia 12s).

There are a few European piano disks of uncommon interest that can be imported at ordinary prices or very little more. The Edison Bell series by Louis Kentner is one of the best in my library, and the "Broadcast Twelve" series by Cole—including the Grieg and Tchaikowsky concertos—is also worth looking into.

Violin recordings include Tartini's Devil's Trill Sonata played by Alexander Sebald on two Brunswick tens, and extensive series from Columbia. Most important are the Handel Sonata (2 12s) and Corelli Folies D'Espagne (12) played by George Enesco. Others of special interest are Szigeti's performance of a Bach Bourrée and Beethoven's Minuet in G (10); Yelly D'Aranyi's records of the Dittersdorf-Kreisler Scherzo and Desplanes-Nachez Intrada, the De Falla-Kochanski Jota and Brahms-Joachim Hungarian Dance, and Kreisler's arrangements of a Gluck Melodie and Beethoven's Rondino (all 10s); Efrem Zimbalist's Sarasate Zapateado and Drigo-Auer Serenade (12), and Hubay's Zephyr and Scott's Tallahassee (10); Naoum Blinder's record of the Tartini-Kreisler Variations on a Theme of Corelli and Kreisler's Caprice Viennois (12).

The only viola records of note are those by Lionel Tertis for Columbia. I like best the Mozart Sonata (12), and the highly incongruous combination of a Bach Adagio and Rubinstein's Melody in F. (10). Columbia also provides some black label 'cello records of distinction, led by the Beethoven Variations on a Theme of Mozart played by Felix Salmond (2 10s). Salmond has several other good disks, as has Squire, and there is a recent novelty coupling by Horace Britt of Ravel's Habanera Piece and an odd Granadina by Nin (10).

There are some excellent choral recordings in the low price class if one goes a little out of the way to search for them. Among the twelve inch disks I should pick out the choruses from Mousorgsky's Boris Godounow issued by Odeon (2 12s)—the only ones sung in Russian. Also the Polonaise and Coronation Scene by the Chorus and Orchestra of the Paris Opera (Columbia), the only other popular priced version of the Boris choruses, and incidentally, marvellously realistic recording. The registration of the gong is by far the best I have ever heard. The Irmeler Madrigal Choir does a good version of the Flying Dutchman Spinning Chorus for Odeon, but the Lohengrin Bridal Chorus on the other side is less effective. A work well off the beaten track is Grieg's Land Sighting, which I culled from the Victor Swedish lists a few months back.

On the smaller disks there are Russian folk-songs and the Introduction to Glinka's Life for the Czar (Columbia 10s), and folksongs by the Russian Art Choir (Columbia 10s). Victor issues a remarkable and surprisingly little known series by the Russian Symphonic Choir, of which

the astoundingly virtuoso Hospodee Pomeeloo is perhaps the most outstanding (10). The Song of the Cherubim (10) and Gretchaninow's Credo (12) are also to be warmly recommended. (The latter is coupled with a vocalization of Rachmaninoff's notorious Prelude, and like most of the Russian Symphonic Choir's releases is issued in the Victor Russian Catalogue only.) Other treasures in the Victor foreign lists are the ancient French nowels mentioned in Mr. Darrell's article on recorded French music, the Hungarian national hymns sung by a Male Chorus of 100 voices, and choruses from Bach's Christmas Oratorio sung by the Philharmonic Choir of Berlin (all 10s). The Victor Educational Catalogue is perhaps the best source of choral discoveries, however, led by Palestrina's great Mass of Pope Marcelli (4 12s) sung by the Westminster Choir, and several ten inch disks of Ancient Greek, Gregorian, and Palestrina works sung by the Palestrina Choir. (See the Victor special Educational Catalogue.)

When one ventures into the realm of operatic music it nearly always involves entering the celebrity price field, but fortunately there are a few glorious exceptions. One of the best was the Victor black label disk of Wotan's Farewell sung by Alexander Kipnis, but I fear that this has been withdrawn from the current catalogue. Emmy Bettendorf's magnificent recording of Senta's Ballade from the Flying Dutchman is one of the prizes (Columbia 12). Also Lotte Lehmann's performance of Agatha's Aria from Der Freischütz (Odeon 12). Next come several Columbia twelves, each one to be ranked among the finest operatic recordings available: the Church Scene from Faust by Beajon and Bourdon with the Paris Opera Chorus and Orchestra, Isolde's Love Death by Elsa Alsen, arias from Faust and Tosca sung by Yvonne Gall, and arias from Aida, Tosca, Gioconda, etc., by Eva Turner—some with the orchestral accompaniments conducted by Beecham. Three Columbia ten inch disks should be added: excerpts from Boito's Mefistofele sung by Tancredi Pasero, the Variations on a Theme of Mozart sung by Mme. Guglielmetti, and excerpts from Andriana Lecouvreur sung by Mme. Scavizzi. The last two works were taken from the special Columbia operatic release (all black label tens) that were reviewed on page 67 of the November, 1929, issue of THE PHONOGRAPH MONTHLY REVIEW. Many of the others in the list are of unusual interest to operatic collectors.

Among the song disks I found some of my choicest treasures among the Brunswick gold label lists before they were raised back to celebrity prices. The Columbia black label series of lieder by Robert Schumann, Brahms, and Richard Strauss as sung by Elsa Alsen, Alexander Kipnis, and Fraser Gange is a gold mine. I wish to particularly recommend the Kisselburg records, English folk songs, Griffes' By a Lonely Forest Pathway, etc. (all 10s) to every discriminating lover of fine singing and fine songs. I also like the Negro Spiritual series by Paul Robe-

son (Victor 10s) and Edna Thomas (Columbia 10s). The later series also includes some interesting Creole songs.

The Victor German list contains a very nice little record of Dvorak's Songs My Mother Taught Me and the Red Sarafan sung by Ursula Van Diemen (10), versions that I prefer to any of the celebrity ones I have heard. In the same list are Lowe and Schubert lieder by Fritz Gabsch (10 and 12) that are very smoothly sung. The Victor Educational Catalogue is again to be commended for its excerpts from the early Florentine operas sung by Ralph Crane, and a number of simply effective versions of familiar traditional songs by Crane, Dixon, and others.

In the realm of lighter music one should not overlook the disks by Richard Tauber (Odeon and Columbia) or Jessica Dragonette (Brunswick), both of whom are widely and warmly admired.

I hope that my list has not been swollen to undue proportions, but I have been collecting material for it for several years, and I have been as anxious to make it as complete as possible. The subject has long been in my mind, but it remained

for "Observer" and Mr. Benedict to give me the incentive to get it down on paper. I hope that its publication will enable record buyers of limited means to build up their record libraries with works that come within the limits of their restricted budgets and yet which live up to the best standards of music, performance, and recording.

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Records on the Air

By DAVID L. PIPER

Indiscriminate plugging of popular discs kills public interest: concerts of serious recordings stimulate sales

"IF it weren't for radio, this store would have fifteen record booths instead of five, and there would be people waiting their turn." The scene was the largest music store in the city; the speaker was the Pacific Coast sales manager for one of the largest manufacturers of records. The speaker referred not simply to the competition given the record industry by radio broadcasting, but specifically to the lamentable practice of filling the ether with the strains of new dance hits eighteen hours a day for seven days a week. "Take a specific example. We have just issued the records of the songs from Al Jolson's new picture. The day after they were issued, I heard these records broadcast no less than fifty times by actual count. The broadcasters pay no attention to the publisher's restrictions, give no heed to our pleas not to work the songs to death before we can profit from the local showing of the picture."

This man's argument is typical. The broadcaster's attitude is that phonograph records enable him to feature the most popular numbers played by the finest orchestras, or sung by the leading artists. And all this for almost no cost. The inevitable result is that record officials constantly talk of sponsoring legislation to prohibit broadcasting of records entirely. It cannot be

gainsaid that records enable the small radio stations to broadcast programs of a higher caliber than the larger stations can put out with their regularly employed artists. It is the abuse rather than the mere use of records by broadcasters that make phonograph men talk about imposing restrictions.

I have found that radio can be of incalculable value to the record industry, provided the broadcasters are willing to abolish the so-called "request" program and deliberately limit the number of times a given piece is sent out while the piece is the current "hit". Radio can be used to demonstrate a record to the public, to whet the listener's musical appetite, to elicit his enthusiasm. Constant repetition wearies the listener and nullifies the saleable properties of a record.

For almost a year now I have conducted record programs from KGW, Portland's largest station and local outlet for the National Broadcasting company programs. KGW is a firmly established station, and a good money-maker. We broadcast records, then, not to fill dead spots on the daily schedule, or even for the sake of petty economy. We broadcast records because there

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Il Barbiere di Siviglia: Se il mio nome (If My Name You'd
Know) (Rossini) Tenor Solos Cristy Solari

2166-D 10 inch, 75c { Romance Sans Paroles (Romance Without Words) (Faure)
Minuet (Debussy)
Violoncello Solos Horace Britt

2167-D 10 inch, 75c { La Fontaine D'Arethuse (The Fountain of Arethusa)
Szymanowski)
Guitarre (Moszkowski) Violin Solos René Bénédetti

50219-D 12 inch, \$1.25 { Le Paradis (Paradise) (Old Breton Melody)
Cantate Domino (Sing We to the Lord) (Alain) Vocals
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M. Edouard Commette at the Organ

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Three Idylls—No. 1: Adagio molto (completion) (Bridge)
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Three Idylls—No. 3: Allegro con moto (Bridge)
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2168-D 10 inch, 75c { Werther: Clair de lune (Moonlight) (Massenet)
La Navarraise: Nocturne (Massenet)
Georges Lykoudi, A. Frezin and M. Goeyens

2180-D 10 inch, 75c { Hungaria (Csardas) (Leopold) Zygfyrd and His Gypsy
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Travelers) Fox Trots Ted Lewis and His Band

2170-D 10 inch, 75c { Ragamuffin Romeo (from Universal Picture "The King of
Jazz") (Vocal Refrain by Jeanie Lang)
I Like to Do Things for You (from Universal Picture
"The King of Jazz") (Vocal Refrain by the Rhythm Boys)
Fox Trots Paul Whiteman and His Orchestra

2171-D 10 inch, 75c { You Brought a New Kind of Love to Me (from Paramount
Famous Lasky Production "The Big Pond")
Livin' in the Sunlight, Lovin' in the Moonlight (from Para-
mount Famous Lasky Production "The Big Pond")
Fox Trots Paul Whiteman and His Orchestra

2188-D 10 inch, 75c { You're the Sweetest Girl This Side of Heaven
Rollin' Down the River
Fox Trots Guy Lombardo and His Royal Canadians

2185-D 10 inch, 75c { Into My Heart (from Metro-Goldwyn-Mayer Picture "In
Gay Madrid")
Santiago (from Metro-Goldwyn-Mayer Picture "In Gay
Madrid") Fox Trots Paul Specht and His Orchestra

2174-D 10 inch, 75c { Blue Is the Night (from Metro-Goldwyn-Mayer Production
"Their Own Desire")
Whippoorwill Fox Trots Ipana Troubadours,
S. C. Lanin—Director

2175-D 10 inch, 75c { Red Hot Chicago (from "Flying High")
Chinnin' and Chattin' with May
Fox Trots The Hot Air-Men

2177-D 10 inch, 75c { Leave It That Way (from Metro-Goldwyn-Mayer Picture
"Children of Pleasure")
The Whole Darned Thing's for You (from Metro-Goldwyn-
Mayer Picture "Children of Pleasure")
Fox Trots The Columbia Photo Players

2187-D 10 inch, 75c { My Future Just Passed (from Paramount Picture "Safety
in Numbers")
I'm in the Market for You (from William Fox Production
"High Society Blues")
Fox Trots The Columbia Photo Players

2186-D 10 inch, 75c { Mysterious Mose
Bessie Couldn't Help It
Fox Trots Rube Bloom and His Bayou Boys

2173-D 10 inch, 75c { Under a Texas Moon (from Warner Brothers Picture
"Under A Texas Moon") Fox Trot
Hawaiian Love-Bird Waltz King Nawahi's Hawaiians

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Production "Mammy") Ruth Etting

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"Montana Moon")
I'll See You in My Dreams Ukulele Ike (Cliff Edwards)

2189-D 10 inch, 75c { You Can't Care
If I Had to Do Without You
Art Gillham (The Whispering Pianist)

2183-D 10 inch, 75c { My Future Just Passed (from Paramount Picture "Safety
in Numbers")
(I'd Like to Be) A Bee in Your Boudoir (from Paramount
Picture "Safety in Numbers")
Charles (Buddy) Rogers, America's Boy Friend

2176-D 10 inch, 75c { I Feel You Near Me (from William Fox Production "Song
O' My Heart")
A Pair of Blue Eyes (from William Fox Production "Song
O' My Heart") Robert Simmons

2184-D 10 inch, 75c { (What Did I Do to Be So) Black and Blue
Porgy Ethel Waters

2182-D 10 inch, 75c { Some Other Girl in Some Other Port (Is Waitin' Till
I Go Ashore)
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is an unfailing call for the very highest type of music. Not even the excellent and varied NBC programs, in my estimation, wholly meet this demand. Consequently, in selecting my programs, I am exceedingly wary of the light concert overtures, the familiar heart songs, the popular concert suites so generously utilized by network and local program managers. In short, I almost invariably select programs maintaining the highest possible standard.

While network programs sometimes bring us movements from symphonies, I broadcast entire symphonies. I have given eight of the Beethoven symphonies, all of the Brahms symphonies, the three available Tchaikowsky symphonies—in short any I have in my own collection, or am able to borrow. I stress the lesser heard symphonies, not giving such popular ones as Schubert's "Unfinished," Beethoven's fifth and Tchaikowsky's "Pathétique" oftener than once in six months. The available Mozart and Haydn symphonies I broadcast frequently, but this primarily because they can be presented on a half-hour program.

Novelties such as Dvorak's fourth symphony and the Rachmaninoff E Minor bring a surprising response. The choral symphony brought the greatest response I have received from broadcasting a Beethoven symphony. Piano concertos are enormously popular. I have broadcast all I can obtain, the most successful being Brailowsky's performance of the Liszt E-flat, recently added to an American catalogue. The same player's reading of the Chopin E Minor is the runner-up in this division. The "Emperor" concerto is a prime favorite, as is the Grieg A Minor.

Chamber music I have somewhat neglected, as this is the most difficult to "put over." Notwithstanding, I use chamber music to balance a long and heavy symphonic program.

I have broadcast all of the recordings of complete operas available on the coast—excepting the Puccini items, which are restricted. The third act of "Parsifal" was an appropriate and much-lauded Good Friday feature. "Aida," "La Traviata," "Die Walküre," "Die Götterdämmerung," the abridged version of "Lohengrin," "Rigoletto" and "Carmen" have all been put out—always with success. When complete renderings are not available, I make up programs of single records of excerpts, arranging them as they occur in the opera, and announce the presentations as tabloid versions." Thus I have put out abbreviated performances of "Lucia," "Pagliacci," "Tannhäuser," "Die Meistersinger," "Boris Godounov," "Hänsel und Gretel," "La Forza del Destino," and a dozen others.

Some programs have proved popular, but groups of lieder most of all. The Alexander Kipnis and Hulda Lashanska records are prime favorites, as both seem ideally adapted to broadcasting. Schipa invariably goes over, no matter what he is singing.

I rely on the stock of a local retailer for the records used in these programs, as well as the not inconsiderable number I own. In broadcasting an extended masterwork I use both my own rec-

ords and a borrowed set, for this duplication permits an uninterrupted flow of music, wholly eliminating the pause from turning and changing records. With a little luck I can shift from one record to another without the slightest distortion of the tempo.

My references to response should not create the impression that I am deluged with fan mail. Sometimes I have to threaten discontinuance of the programs in order to get written assurance that the programs are enjoyed. My public is not demonstrative, but there is always a trickling of fan mail. Sometimes I announce that I am prepared to broadcast such and such a piece, but will actually put the work out only if there is sufficient call for it. This has brought as many as sixty calls (in the case of Bruckner's seventh symphony!). I more recently employed the same tactics, merely as an experiment, with regard to "Le Sacre du Printemps," and there were only four written requests. I had no intention of broadcasting the work, however, because of the copyright restrictions. The people had heard it once last winter, and that evidently was once too often for most of them.

While I am wholly satisfied as to the wisdom of relying upon records for masterworks broadcasts, I can offer no exact statistics regarding the effect my programs have had on record sales. More than twenty times I have given the name and address of an eastern importer to people desiring to own a certain recording I had procured from him. The retailer from whom I borrow records is always asking about such and such a piece a patron of his had heard during one of my programs. This same retailer reports that he had sold lesser-known masterwork sets which had hitherto been white-elephants on his hands. Usually, in such a case, it is hard to convince the retailer that he should restock certain masterworks which have been sold after my broadcasts.

Procuring records is my toughest problem. No local retailer has a complete stock, and I can afford to buy only so many records. Many sorely wanted album sets I have had to pass, by, for no dealer will stock it unless sale is assured. The wholesalers offer no solution to this problem. Only two of the large companies have local jobbers, the third supplying the whole Pacific northwest from Seattle. Of the two jobbers in the city only one is willing to lend me records, and his stock is sadly inadequate.

These handicaps are slight in comparison with the genuine success of the programs. I have been shown that beyond all peradventure of a doubt, there is nothing too "high-hat" for the radio public. If broadcasters will abide by the restrictions suggested by the record makers, use records sparingly, and primarily to supply the demand for the very highest type of program, there would result a coalition of enormous value to the broadcasters, the record manufacturers, to the listening public, and to the cause of better music.

Palestrina — Bach — Beethoven

By ROBERT H. S. PHILLIPS

An analytical study of three great recorded Masses

WHAT are generally conceded to be the three greatest settings of the mass in existence—which is equivalent to saying three of the supreme masterpieces of music—have now been recorded in virtually complete form. These are, it is scarcely necessary to say, the “Missa Papae Marcelli” of Palestrina, the “Missa Solemnis” of Beethoven, and the “B Minor” of Bach—the last being the most recent addition to the group. These three works, as examples of contrasting aesthetics, offer a most fruitful field for theorization and speculation. I shall, in this introduction, confine myself to a brief mention of one or two of the points raised.

The “Missa Papae Marcelli” of Palestrina is the best-known, and probably the finest, specimen of what is, with the exception of the Gregorian Chant, undoubtedly the most perfect musical style for purposes of devotion. No other since then has been so admirably adapted for, and pure in its expression of religious emotion. Even Wagner recognized this, as the following words from the introduction to his edition of Palestrina’s “Stabat Mater” will show, “From the time of the vogue of opera in Italy dates the decline of Italian music. This is an assertion which, by its striking evidence, will impress anyone appreciating the sublimity, the richness, the inexhaustible depth of the sacred music in Italy during the preceding centuries.” Let no one, however, be deterred by the frequency of the word *religious* from sampling the delights of this music which is so filled with pure and unclouded beauty—an admonition probably unnecessary in the case of the other two.

The masses of Bach and Beethoven are particularly interesting for discussion together, being, as they are, both more or less “concert” masses, unsuited for ecclesiastical purposes, or, at least, for the inclusion in the regular ritual, and yet sharply contrasted in many respects. Since, however, neither was composed with the concert-hall in view, their authors must have been actuated to their completion by private and purely individual reasons, and we can therefore expect to find much of each composer in his work. This is particularly true of the “Missa Solemnis”, of which our most vivid impression, perhaps, is of the impact of an overwhelming personality, which, although its highest aspects are not uniformly presented here, seems to reveal itself in all its ramifications more fully than in almost any other single work. As Bach’s style is always less subjective, his personality is less on the surface, but we nevertheless receive an idea of what must have been in his soul in thus creating such

a stupendous work almost entirely as a pure “offering,” well-acquainted as he was in the practical representational means of his time. These facts are well demonstrated in the respective treatments of the text. Although some may balk at the claim that the B Minor is the greatest, I doubt if any one will dispute the claims of Sir Hubert Parry that it is “the mightiest choral work ever written”—incomparable in splendour and majesty. Beethoven is primarily dramatic in his mass, and accentuates the corresponding portions of the text—often to excess—and tends often to give a purely personal reaction, quite neglecting the more exact sense of the phrase which is the source of his emotion. (cf. the Agnus Dei). Parry terms it “operatic” in comparison with the B Minor—which is, perhaps, rather unjust. Certainly, Bach has an immense advantage in his method of setting the different sections. Beethoven, as was usual, attempted to make of each of the five (or six) major divisions of the mass (Kyrie, Gloria, Credo, Sanctus and Benedictus, Agnus Dei) a single number. The only way in which this could be successfully accomplished was, in the manner of Palestrina for instance, to be satisfied with the selection of a particular mood for each section, and to develop it continuously, without undue and discordant deviations, to the very end: Beethoven was not satisfied with this, however, but insisted on interpreting the dramatic and particular “meaning” of each phrase, giving an effect which is, of necessity, frequently choppy and to the detriment of the musical and formal whole, notwithstanding the fine moments. Bach, while, as a rule, giving a separate exposition of each clause, saw that this could only be done by discarding the customary usage; and so, instead of five or six, we have twenty-four numbers—solos, duets and choruses, occasionally, as in the “et in spiritum sanctum,” combining into one a series of rather uninspiring statements. Where, as in the “Confiteor,” a marked break in mood occurs, it is also an entirely justifiable and striking musical contrast.

After this brief introduction, we shall pass to a consideration of the actual recordings.

* * * *

Giovanni Pierluigi da Palestrina: MISSA PAPAE MARCELLI, sung by the Westminster Cathedral Choir directed by Sir Richard Terry (?). VICTOR 35941-4 (4 D12s, \$1.25 each). Educational list.

CREDO only, in two parts, sung by the Roman Polyphonic Society directed by Msgr. Raffaele C. Casimiri. BRUNSWICK 50128 (D12, \$2.00).

SANCTUS only, in one part, sung by the Staats—und Domchor, directed by Prof. Hugo Ruedel. VICTOR 9250 (D12, \$1.50). German list.

The rendition by the Westminster Cathedral Choir cannot be termed entirely satisfactory. They employ throughout an etherealized delicacy of tone which is often lovely in its effect, but it is the basis of what is to me their most serious fault: almost all of the delicious runs are so lightly done and so entirely unaccented that they are merged completely with the general mass, and even with the score it is usually impossible to distinguish them. This is not, I feel sure, due to the recording, which is extremely pure. The one number by the Roman Polyphonic Society is at the opposite extreme. It is sung in an essentially concert style, somewhat too infused with expression for my taste. Some of the effects, however, particularly the "et vitam" and "amen," are undeniably thrilling. The attacks are vigorous and every voice is sharply accentuated. The recording fully matches the performance in brilliance and fullness of tone. The ideal would lie somewhere between these two antipodal styles of interpretation. Unfortunately, I have not heard the Staats—und Domchor Sanctus, but, judging by their Lassus, it should most nearly approach the ideal.

To appreciate the worth of these runs, it is only necessary to notice the charm of the few that are sufficiently prominent in the second division of the Gloria, at the word "suscipe" in the sopranos, and later at "quoniam" in the second tenors. This last part of the Gloria is expressive of the most delightfully unalloyed and innocent jubilation, as the various voices enter with "cum sancto spiritu."

I have already mentioned the contrast between the two available versions of the Credo. The "Crucifixus (omitted from the Brunswick record) is set for four voices, to "et in spiritum sanctum" (beginning of the second side). It may be noted here that, as in all masses, until after the introduction of the orchestral and operatic style, both the phrases "Gloria in excelsis deo" and "Credo in unum deum," are omitted from the setting proper; they were to be chanted by the priest alone to the age-old and invariable gregorian themes.

The Benedictus, for the higher voices alone, is certainly the most exquisite number of all, with its atmosphere of breathless wonder. It is also the most successful on the part of the choir, which sings it with all the delicacy that could be desired, and yet makes the particularly numerous runs better heard than elsewhere.

Unfortunately, making it not quite complete, the first Agnus Dei is omitted from the Victor set. The Second, on the reverse side of the Benedictus, is almost equally successful, although in quite a different mood.

(The conclusion of Mr. Phillips' article, dealing with the records of Bach's Mass in B minor and Beethoven's Missa Solemnis, will appear in the next issue.)

CORRESPONDENCE

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 5 Boylston Street, Cambridge, Massachusetts.

Phonography in Music Education

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Apropos the New Phonography it occurs to me that there is an important angle from which recorded music has not yet been considered. I refer to its didactic value. As a cultural medium primarily, the phonograph has finally, it appears, commenced to receive its rightful recognition. To define the term entertainment would be entering debatable territory, but in the generally accepted sense, the phonograph can scarcely hope to compete with the radio, with its devotees of Amos and Andy and the rest. Despite the tardy, but nevertheless growing consideration by critics in the press, the use of recorded music is still looked at askance as a means of serious instruction in musical performance.

Musical appreciation has been taught for a number of years by the aid of phonograph records, but very little use has been made of this medium for demonstrating the various phases of instrumental or vocal instruction. When I started to use records eleven years ago, records and machines were indeed hopelessly inadequate. With the extensive repertoire of piano disques and the latest sound amplifiers now available, it is possible to obtain as many as a dozen interpretations of some of the most commonly played works. Although it is not yet possible to reproduce the true piano tone, one can obtain volume enough to enable students to hear how several of the greatest artists play, and if desirable even play along with the record.

For the student this is of inestimable value. It requires marked talent and many years of study to be able to attend a concert performance and remember afterwards exactly how each phrase of a long and often unfamiliar programme was played. Many localities seldom or never have piano recitals, and countless students have never heard any fine piano playing. I doubt if it is at all possible to become a fine performer without the experience of hearing much excellent playing.

Certainly I am not advocating the use of mechanical means by incompetent or inexperienced teachers, nor do I suggest such usage as a substitute for thorough training of students in their faculty of working out their own interpretation and individual style, nor the questionable pedagogical principle of imitation in any form, but merely as an illustration of style, rhythm, tempo, phrasing, development of climaxes, and such subtle matters as tempo rubato, pedaling and rhythms such as the mazurka and the waltz in its many variations from the Vienna rhythm to that of the Chopin Valse.

The factor of tradition is a very important one. Records are now available by some of the composers themselves. What would we not give to know exactly how Chopin and Liszt played their own works? Failing that we have artists who were pupils of the greatest teachers such as Leschetizky, Liszt, Deppe, Mathay, Busoni and many others who were and are the highest authority. Over eighty-five pianists are represented in my collection (why can we not use the newly coined French term "discothèque"?)

I hope the time will soon come when piano teachers will not only be expected to provide a fine library of piano records, which is as necessary and as valuable as any of the printed editions in books, but will also contribute to the aesthetic and cultural development of their pupils by making them acquainted with the great masterpieces of all music. The person who has never been under the spell of the Bach B Minor Mass and some of his other choral works, and the Schubert songs, Beethoven's chamber music and the Ninth Symphony and Mozart's operas, to name only a few works, has missed much of the finest that life holds. (Why can we not have a complete Mozart opera on the disques? There is more music in Don Giovanni or The Marriage of Figaro than in all the Verdis and Puccinis in the universe.)

I wish that the various recording companies here and abroad would maintain a standard speed for records. In order to hear music as it was recorded it must be played at exactly the speed of the master machine. Records can not be played with a piano unless absolutely in tune. After there is a difference of as much as half a tone between the two sides of the same record, to say nothing of the variation between different makes; this necessitates the constant readjustment of the governor of each record.

Superior, Wisconsin.

V. G. BREWSAUGH

Carillo—and Henry Cowell

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I want to be among the first to offer my congratulations to the Columbia Company for their releasing such a notable recording as that of Carillo's "Preludio a Cristobal Colon". The split tones, championed also in this country by Hans Barth, are, to me one of the coming things in music. Much of this record is repulsive to the present day ear but I feel that the cause is well stated by my friend Frank Harris, who, in speaking of modernism in art, says:

"The reason that a great artist is not understood by this particular age is because there are no contemporary minds big enough or on the level to understand him. His work has to wait for an age of larger insight and understanding."

However, it seems that companies seeking the sensational and new in music would endeavor to elevate its own composers instead of going outside of the country. I know I am falling into a platitude by repeating this cry for American compositions, but American composers deserve more consideration than they are getting.

There is a composer in this country who, no doubt, is known to many of the readers of this magazine. I refer to the inventor of the cluster tone in piano technique, Henry Cowell. Mr. Cowell has played his intensely interesting compositions for me by the hour and I make no hesitation that they go far beyond the Carillo work and at the same time they are interesting, melodious and novel. At times the ear is presented with difficulties as great as those Carillo gives us but on the whole I consider that Cowell towers far above Carillo. Cowell has toured all over the world and has just returned from an especially successful tour of Russia where his work was accepted with great eagerness.

I wish that a phonograph Company would record some of Henry Cowell's compositions, played by himself. I am confident that would prove a novelty and a practical one. His most notable composition (in my mind at least) is his "Harp of Life" in which he utilizes the flat of his hand and the entire forearm for the cluster tones. It is the most inspiring composition I have ever heard! Other compositions to be recommended are his "The Tides of Manaunaun", "The Hero Sun", "The Voice of Lir" and "Advertisement". In this last composition he gives his musical impression of a large Times Square electrical sign and his effects are secured with his two fists! Doubtless all this description sounds ludicrous to the reader until he hears the compositions. I was skeptical myself until I heard them. Cowell is considered one of the composers of the age; and he is an American. Phonograph companies should sit up and take notice of him!

Bridgeport, Conn.

WILLIAM H. SELTSAM

From a French-Canadian Music Critic

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A friend asked me why I was doing music; I answered, because, for me, it is all my life. To those who question me about my devotion to your superior-grade phonograph review, I tell them it (the review) is the life of the Records.

To the intellectual man, the material is not sufficient, for the spirit commands on. Records, by the way, have a soul, but a mechanical one. And that is the form of a phonograph review, to be a context to the form it enlivens.

When people know a great man, they want his biography, the whole story of his life with every detail and special circumstances about his great deeds. So people who entertain recorded music want, not only the music itself, which after all, is the sensitive side of the thing, but also, memoirs, a kind of inner or spiritual sight of the pleasure.

A few months ago, I did not know a word about your PHONOGRAPH MONTHLY REVIEW. I read the book "*Le phonographe*" by the French writer André Coeuroy. There I saw the name of your excellent review first-mentioned in the whole list of world-known phonograph papers.

Announcement

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I asked for a specimen number which you very kindly (and quickly) sent me. After having entirely devoured the substantial editorial and critical notes, I decided to renew the experience, and now I have nearly the whole four volumes of the Review and I could not miss a single issue.

I am myself a musical reviewer in a French-Canadian paper "*Le Nouvelliste*". Each week I make a review of local representations and when the season is too quiet, I analyse records of both the Victor and Columbia firms. Once more, you can see the reason of my interest in reading the PHONOGRAPH MONTHLY REVIEW.

Trois-Rivieres, Que., Canada

P. EUGENE CHARBONNEAU

Records As News

EDITOR, PHONOGRAPH MONTHLY REVIEW:

All praise to "Observer" for his energetic stress on the news value of new releases of worth-while recorded music. It has long puzzled and annoyed me that even the more important newspapers could find no space or time to mention the current issues of musical masterpieces on discs. The movies have their detailed reviews and regular columns of chatter and comment. The radio claims a page or more for its programs, articles, questions and answers, etc. The theatre, concerts, recitals, books, even magazines (in some papers) are regularly discussed by writers specially equipped for their task. But for records—nothing.

I am sure that this attitude on the part of the press is purely a negative one. The editors have not been awake to the revolution that has taken place in phonography and the readers have been slow in expressing their wish for phonographic news. But now the way has been made clear for phonography. Just get the word around that the new records are of genuine musical, and news, significance, and the newspapers can be counted upon to sit up and take notice.

As "Observer" suggests, every reader of the P. M. R. can help by writing his local newspaper, asking why it does not print phonographic news, or else congratulating it on having inaugurated a department devoted to recorded music.

Topeka, Kansas

J. B. S.

Phonography in the Home

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Although I have read the REVIEW regularly for the last three years, nothing you have ever published has interested me as deeply as "Observer's" formulation of the "new phonography." May I make a suggestion for one of the future articles in his series? That is, that he discuss the various aspects of phonography's educative potentialities—in the school and college, and for the family.

Every man with a family, sincerely interested in music himself, is faced with a very serious problem today: "How may I get and keep my children interested in the best music?" It is impossible to keep growing children so secluded from the world that they are saved from hearing the eternal jazz that is sung and played and whistled and broadcast everywhere. I can exercise a rigid supervision over the sort of movie that my children go to see, the books that they read, the companions they associate with. But the musical problem is a poser.

The young child's taste in music is instinctively a sound one, I think, although I must confess to knowing very little on the subject,—one that has been probably carefully studied by musical educators. But I have found with my own children, that when they are allowed to play the phonograph themselves (I have a small table instrument and a small library of records for their exclusive use), they naturally pick out the best music. Sometimes their choice is very surprising, but nearly always it is good. But the older they get, the more they are exposed to the inane, all-pervading tunes of the day, and Irving Berlin begins to push Beethoven out of the picture.

If a taste for the best music is deeply enough ingrained, Beethoven is sure to emerge the winner, but oftentimes I am none too confident that he can pull through. He needs all the help we can give him. Perhaps "Observer" or some of the educators among your readers can aid me (and the many other music lovers who face the same problem) in the work of using phonography most effectively in educating our children to love the best in music, and to despise all that is shoddy, "popular" and cheap.

Montclair, N. J.

"PATER FAMILIAS"

The New Salesmanship

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The writer who advocates a new phonography for the old, could do the industry a great service by emphasizing similarly the necessity of a new record salesmanship for the old. I was much interested by a letter in the April issue of your contemporary, "The Gramophone," in which the correspondent complains of the lack of showmanship in the gramophone industry. "What is the difference between a back-street grocer's window and the window of almost every gramophone store?" he asks. "The grocer puts his jars of pickles and tins of fruit in the window; the gramophone dealer does precisely the same thing. He puts records in the window and gramophones in the window. He puts albums and needles in the window. He rarely puts any brains into the window. He rarely puts any ideas into the window."

As this correspondent says, one record looks very much like another; they mean nothing until they are played. But the dealers seem to have no grasp of this simple fact. Walk down a street lined with phono-radio-music stores and you will hear every loud-speaker blating the same broadcast. Put on a good record on the amplifying instrument and people would stop and pay attention instead of muffling their ears and hurrying on, muttering curses.

One of the biggest musical thrills I ever got was to hear one day the Russian Easter Overture by Rimsky-Korsakoff in a busy city street. I already had one set of the Philadelphia Orchestra's wonderful performance, but I went in and bought another for a friend. A dealer who had the good sense to play records like that deserved some support. I am not suggesting that such records alone be played, for obviously the "man in the street" seldom reaches that high. But how about a little record like "The Evolution of Dixie," or the wonderful Sousa marches played by the Philadelphia Orchestra?

The phonograph movement is growing in spite of the dealers, not with their help. With some happy exceptions, the dealers have no idea of how to utilize the wonderful sales and advertising possibilities of the new records. We need some live wires who can combine the knowledge of music and records with that of modern salesmanship and advertising. There already are a few, but a great many more are needed.

New York City, N. Y.

R. S.

The Bolero

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The hope I expressed in my note to your correspondence columns of the April issue did not remain long unfulfilled. The Brunswick Company is to be heartily congratulated on repressing the Bolero records so promptly and issuing them as a special release. I hastened to obtain them and found them very satisfactory indeed. The orchestra does not compare on even terms with the best in this country, but the recording is exceedingly powerful. The tumultuous close with its great bursts of heavy tone is admirably caught on the disk.

This leaves Ravel's works pretty completely recorded. I should like to see the rest of the Tombeau de Couperin appear. Also the brilliant Tzigane with orchestral accompaniment. I haven't tried to obtain the French recording for violin with piano accompaniment alone, as I can't imagine the music having half the effectiveness of the orchestral version. What a treat it would be to hear Szigeti in this work!

When are we to have Ravel's orchestration of Moussorgsky's Pictures at an Exhibition? He also orchestrated some of Debussy's piano pieces, among them L'Île Joyeuse. I see that this has been recorded, but in Molinari's orchestration. The "Danse" is a particularly effective piece.

Mt. Vernon, N. Y.

E. E.

Chorale Records

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As the recording of choral music continues to show steady improvement both technically and in the works chosen for performance, I should like to register a plea for more recorded examples of the Bach chorales. The chorales represent the simplest and most effective introduction to choral music. Before we go in for wholesale phonographic versions of complete masses, let us begin with a sound understanding of part-singing. Even the experienced concert goer is apt to be highly uncritical of much choral singing, and the standards of performance—especially in regards to phrasing and dynamic restraint—are much lower for the voices than they are for orchestral playing.

Thoroughly competent chorale records offer a simple and effective method of encouraging the taste for the best choral music and building up a discriminating critical standard for its performance.

There are not many present examples, and nearly all are confined performances by German choruses. These performances are usually fairly competent, but they tend to be somewhat stodgy. I miss the animation and gusto of the chorale singing I have heard at the Bethlehem Bach festivals, or for that matter, by many amateur choruses. The best recorded examples I know are the two chorales sung by the chorus of the Brussels Conservatory under the direction of Defauw in the two French Columbia disks devoted to excerpts from the *Passion According to St. John*. Here there is marvellously realistic recording matched to unmistakable sincerity and enthusiasm in the singing. I hope to see these two records appear eventually under American labels.

Indianapolis, Indiana

C. V. D. W.

Quarter-Tones and Spooks

EDITOR, PHONOGRAPH MONTHLY REVIEW:

May I refer Mr. R. W., who wrote in a while ago about the use of records in seances, to the new quarter-tone record from Columbia. If this wouldn't raise spooks nothing would! If this is to be the "music of the future," I am glad I live in an old-fashioned era when music like that of Senor Carillo is considered out of tune, and badly so. But I suppose the barbarisms of our musical modernists have led logically up to this and to the final elimination of "sweet sounding concord" altogether.

St. Louis, Mo.

"Pro Musica"

The Preservation of Dramatic Traditions

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In one of the back issues of your magazine I once read an excellent letter on the preservation of pianistic traditions. I think it was by Mr. Anderson of San Diego, one of your most valued correspondents.

It has occurred to me that the phonograph may now play a large part in the preservation of dramatic traditions. Already we have records of many of the greatest actors, but a systematic recording of their voices will be an inestimable boon to posterity. I quite realize that most of them are engaged in recording their art for the talking films—but films are so short-lived that they cannot be relied upon to perpetuate a tradition.

An album such as that Victor has just devoted to the Guitrys is a beautiful example of what I mean. I wish that other artists of similar or even greater stature might be given the same opportunity—not merely to record a set speech or recitation, but to enact an entire scene.

I am particularly desirous of hearing recordings by the great German actor, Moissi. I understand that he did several recitation disks for the German section of the Columbia Company's foreign record department, but these works seem exceedingly difficult to procure.

Wellesley, Mass.

J. W.

From a Strauss Devotee

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Why the sudden neglect of Richard Strauss by the phonograph companies? A few years ago his works vied with Wagner's and Beethoven in popularity. Today the majority of Strauss records are of works by Johann, not Richard! We have fine recordings of the best known tone-poems, of course, but no electrical versions of the great *Alpine Symphony*, the seldom-heard *Macbeth*, and the *Sinfonia Domestica*. I am looking forward to the day when a complete album is devoted to *Der Rosenkavalier*—the most delightful of all modern operas.

Lancaster, Penna.

K. S. S.

Celebrities' Favorite Records

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A few years ago all the book magazines were overflowing with lists of the "Ten Books I would Take if I Were to be Marooned on a Desert Island." Or symposiums of the favorite books of presidents, authors, actors, and other celebrities.

It would be rather interesting to know what records these same celebrities favor. What would the great executives who

read detective stories in preference to all other forms of literature play? Would the movie star who pretends to read nothing but Shakespeare and Goethe, claim a corresponding interest in Beethoven and Brahms?

I wonder what sort of records the great musicians play? Do they often play their own? Or do they play only light and novelty records for relaxation?—Like the orchestral player who vacations in the same town I do, and who refuses to listen to any of my "serious" records, but insists on playing Dajos Bela and Marek Weber waltzes, or else French music hall records that he has imported.

This isn't a very important suggestion. But the public is always interested in personalities, and a little light on phonographic likes and dislikes of the musical and other great, would probably be very interesting and instructive reading.

Bronxville, N. Y.

C. FISHER

Nominations For Vocal Honors

EDITOR, PHONOGRAPH MONTHLY REVIEW:

If "Vocalise" is anxious to secure examples of the finest recording voices, he should by all means obtain a copy of H. M. V. D 1431, on which one, Barbara Kemp, sings the *Marschallin's Monologue* and "Zeit sie ist ein Sonderbar Ding" from "*Der Rosenkavalier*." I don't know who Miss Kemp is or in what opera company she sings, and I have never heard her voice except on this one record. But to my mind this disk alone entitles her to a foremost position among the finest recording voices of today.

Pontiac, Michigan

T. L.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The letter on perfect recording voices stimulates me to add to the few examples your correspondent cites. I should put Elisabeth Schumann among the very first. Elena Gerhardt, too, despite the fact that her voice is no longer at its best. And among the men, surely Alexander Kipnis, Ivar Andréén, Emilo De Gogorza, and perhaps Vanni-Marcoux. Baritones and basses, to my mind, are easily the voices best suited to recording or broadcasting.

When some acoustical expert does contribute an article on what qualities fit a voice for recording I wish he would also tell us what there is that prevents some great voices from recording well. I know of a number of singers to whom I can listen with the greatest of delight in opera or recital, but over the radio or on the discs they are horribly distorted and altered. This can't be altogether the fault of the recording engineers; there must be some qualities in such voices that fall beyond the range of the microphone.

Wilmington, Delaware

T. H. T.

"Rio Grande"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

No one interested in recorded examples of contemporary music should overlook Constant Lambert's "*Rio Grande*," recently recorded in Great Britain by Columbia. Its fresh vitality and color should win it favor here as well as abroad.

New Haven, Conn.

G. P.

DISCS FROM ABROAD

The following paragraphs summarize the extensive list of major European recordings issued within the last month or two and not previously mentioned in these pages. Many of the larger works will eventually be released in this country under the label of the American affiliation of the makers. In the meantime all works mentioned can be procured through the American importers.

History of Music

The first volume of English Columbia's monumental work covers the choral style to its period of perfection, and the beginning of artistic instrumental music. Five record sides are devoted to plainsong with *Organum* through choruses by Palestrina—*Sanctus* and *Hosanna* from the *Missa Papae Marcelli*—recorded under the direction of Sir Richard Terry. Five more to pieces by Byrd, Bull, Farnaby, Norcome, and Weelkes for virginals, viola da gamba and lute, chest of viols, etc., played by Mr. and Mrs. Arn-

old Dolmetsch and their family. Miss Cecile Dolmetsch sings Dowland's *Awake Sweet Love*, to lute and bass viol accompaniment. The St. George Singers, directed by Rev. Dr. E. H. Fellowes, sing *sumer is i-cumenin*, and madrigals by Pilkington, Morley, Weelkes, Gibbons, and Farmer. There are eight records in all, accompanied by a 48 page book by Percy Scholes, descriptive of the periods, the music, and the records.

British Orchestral

The English Columbia Company issues three parts of Glazounow's *The Seasons* Ballet conducted by the composer, Mozart's *Symphony in G minor* conducted by Bruno Walter (with the Berlin State Opera Orchestra), the overture to *Norma* conducted by Lorenzo Molajoli, and Tchaikowsky's *Piano Concerto No. 1 in B flat minor* played by Solomon and the Halle Orchestra under Hartv. For Parlophone Honegger conducts his own *Pacific 231*, Dobrown conducts the *Prince Igor Dances*, Dr. Weissmann conducts the *Marinarella Overture*, and the Radio-Journal Orchestra plays selections from Smetana's *Bartered Bride*. From H. M. V. comes Beethoven's *Piano Concerto No. 3 in C minor* played by Mark Hambourg with a Symphony Orchestra under Dr. Malcolm Sargent, and a new *Siegfried* album with Melchior, Reiss, Bockelmann, Gruhin in the cast, and Albert Coates conducting. Decca continues its fine *Handelian* work with the *Concerto Grosso No. 4 in A minor* conducted by Ansermet, and also issues excerpts from the *Rossini-Respighi Boutique Fantastique* conducted by Julian Clifford.

H. M. V.

Cortot's records of the great Liszt *Sonata* are now put out in England... Yehudi Menuhin plays the *Bach Sonata No. 5 in C* for violin alone (his first album set)... Beatrice Harrison plays the *Serenade* from Delius' *Hassan*, coupled incongruously with *Ambassador Dawes'* celebrated musical essay—*Melody in A*... Elisabeth Schumann sings arias from *Die Fledermaus*... Maria Olczewska Brahms' *Sapphische Ode* and *Mainacht*... Fanny Heldy is heard in the waltz song from *Roméo et Juliette* and *Depuis le pour* from *Louise*... Friedrich Schorr does a two-part version of *Die Frist ist um!* from the *Flying Dutchman*... There are Italian operatic arias by Zanelli, Autori, Janssen, Menghini-Cattaneo, and Inghilleri... The Westminster Choir does Bach's motet, *Blessing Glory and Wisdom*, and the *Magnificat* and *Nunc Dimittis* from Stanford's *B flat Service*... Boezi's *Missa Solemnis* is recorded on four disks by the Choir of the Julian Chapel of St. Peter's, Rome, under the direction of the composer—a most noteworthy addition to the rapidly growing recorded repertory of Catholic church music.

English Columbia

The *Elijah* album mentioned briefly last month consists of fifteen ten-inch disks. The singers are Isobel Baillie, Clara Serena, Parry Jones, Harold Williams, with the B. B. C. National Chorus under the direction of Stanford Robinson... Irene Scharrer plays Liszt's paraphrase on themes from *Rigoletto*... The National Folk Dance Orchestra continues its series of dances arranged by the late Cecil J. Sharp... Sir George Henschel again demonstrates his unconquerable musical vitality in Dvorak's *By the Waters of Babylon* and the traditional *Wait Thou Still*, both to his own piano accompaniments and in his seventy-ninth year... the London Male Voice Octette finds novel fare in an arrangement of the folk song—*The Keys of Heaven*—coupled with two "studies in imitation—after Couperin and Czerny" by Hughes... A special operatic release by Covent Garden stars includes disks from Ivar Andresen (*Tannhäuser* and *Huguenots* arias), Iva Pacetti, Scacciati and Merli, Thill and Féraldy (a four-part version of the *Tomb Scene* from *Roméo et Juliette*), and Carlo Morelli. Anton van der Horst, a noted Dutch organist, plays Bach's *Toccata in F* on the organ of Central Hall, Westminster....

Other British Releases

Parlophone: The late Conrad Ansoorge, a pupil of Liszt, plays the *Andante* from Mozart's piano sonata in C, and the *Schubert Moment Musicale*, Op. 94, No. 3... Elisabeth Kühnlein, Alfhild Petzet, and Paula Lindberg join forces under the direction of Max von Schillings in the prelude and *Song of the Rhine Daughters* from *Das Rhine-*

gold (two records)... Tossy Spiwakowsky plays Brahms' *First Hungarian Dance* and Sarasate's *Introduction and Tarantelle*, Op. 43... Leslie Hutchinson plays piano solo selections from Cochran's 1930 *Revue*....

Eda Kersey, violinist, plays Cyril Scott's *The Gentle Maiden* and a *Monsigny Rigaudon* for Decca... Stuart Wilson, Dale Smith, and Roy Henderson sing familiar songs in English for Decca... Ian Heriot sings a set of Lowland Scotch songs, with poems mostly by Burns, on three ten-inch Imperial records....

French Columbia

Walther Straram and his own symphony orchestra, who made their phonographic debut last month in Ibert's *Escales*, play a new version of Debussy's *Prélude à l'Après-Midi d'un Faune*... The Société des Instruments Anciens, under the direction of Henri Casadesus, plays a four-part suite—*Les Plaisirs Champêtres* by Montclair... The Kretzky Quartet plays Fauré's *String Quartet*, Op. 121... A wood wind quintet plays a six-part theme and variations by G. Rumeau... Marcel Ciampi plays Chopin's *E flat minor polonaise* and *Valse de l'Adieu*—two parts each... The Garde Républicaine Band,—Pierre Dupont, conductor—records Weber's second concerto for clarinets... Suzanne Balguerie sings arias from Dukas' *Ariane et Barbe-Bleu*... Mme. Bathori accompanies herself in three of Ravel's *Histoires Naturelles*... Suzanne Peignot, accompanied by the composer, sings four *Airs Chantés* by Poulenc... Commette plays two movements from organ symphonies by Widor and the *Allegro* from Handel's third concerto....

Other French Releases

Inghelbrecht conducts the Padeloup Orchestra in Chabrier's *Habanera* and Joyeuse *Marche*, and Debussy's *Marche ecossaise* (Pathé-Art)... Pierné conducts the *Concerts Colonne* in another recording of the *Prélude à l'Après-Midi d'un Faune* (Odeon)... The Nouvelle Société des Instruments à vent de Paris plays a two-part wood wind *Divertissement* by Bernard (Parlophone)... Yves Nat, pianist, plays the *Danse Russe* from Petrouchka and his own *Pour un petit Moujik* (French Columbia)... Eliane Zurluf-Tenroc plays Balakireff's *Islamey* (French H. M. V.)... Lazare Lévy plays three preludes and the *Masques* of Debussy for French H. M. V., and Gaillard plays Debussy's *Puerta del Vino* and *Général Lavine* for French Odeon... Mlles. Ruff and Jeanes continue the Debussy work with a three-part recording of the little-known *En blanc et noir* for two pianos, topped off with Aubert's *Air de Ballet* (French H. M. V.)... Jeane Gautier, violinist, plays Nin's *Bassa* and *Estève* (French Odeon)... The French Columbia company issues a twelve-record album for learning the English language... Coppola conducts Ravel's *Boléro* for French H. M. V....

From Germany

Max von Schillings conducts a new version of the Beethoven's "Pastorale" *Symphony* for Parlophone... Jascha Horenstein conducts the first recording of Schubert's *Fifth Symphony* and *Zwillingbruder Overture* (Polydor)... The Taffanel Wood Wind Quintet does a new version of the *Mozart Quintet in E flat* for piano and wood wind, first recorded by National Gramophonic Society (Electrola—German H. M. V.)... Odeon issues several disks from Richard Tauber's first talking film, "*Das Lockende Ziel*," with orchestral accompaniments by Dr. Weissmann... *Carmen* and *Der Bettelstudent* are the latest works to be released in Hermann Weigert's abridged opera series for Polydor... The Guarneri Quartet plays Mozart's *String Quartet in G* (Polydor), and the latter work is also issued in abridged form by Parlophone....

Swiss H. M. V.

Wilhelm Bachaus plays the complete Brahms *Variations* on a Theme of Paganini and Alfred Cortot the Schumann *Etudes Symphoniques*....

Other Foreign Releases of Note

Casals directs his own Barcelona orchestra in another Beethoven *Symphony*, the first (his recording of Beethoven's Fourth was issued recently by H. M. V. in England)... The new complete operas include *Tosca* and *Pagliacci* by La Scala artists under Sabajno for Italian H. M. V....

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THE first appearance of Strawinsky's *Le Sacre* seemed almost a cataclysm ... it *still* appears audacious. It marks a break with the past and the inauguration of a new musical era. When one studies the remarkable new Victor recording, one realizes how closely Strawinsky, with all the originality of his great genius, was linked with the past. *Le Sacre du Printemps* is one of Igor Strawinsky's most characteristic productions ... it represents the end of a period to which the composer has never returned.

A recording that marks an era

Never before has a recorded album offered so much in new beauty and compelling interest as this. The story of primitive man blindly worshiping the incomprehensible forces of nature is practically etched in our memories by the sonorous pagan rhythms of the Philadelphia orchestra.

The first part of *Le Sacre du Printemps* (tableaux of Pagan Russia) concerns itself with the adoration of the earth and the second depicts a ritual in which a virgin, as a sacrifice, dances herself to death. Strawinsky has given us this amazing construction of rhythm as only a great master could. Stokowski interprets the amazing richness and polyphonic complexity of this music with a force that fairly takes the breath away.

Every hearing brings out new loveliness and additional significance. You cannot afford to be without Victor Album N-74.

Ravel's *Bolero* Recorded for Victor by Dr. Koussevitzky

The strongly accented rhythm of the bolero—that famous Spanish dance ... is here at its best in this memorable composition by Ravel. When it was first performed in Paris in November, 1928, by Ida Rubinstein to

whom it is dedicated, the tumultuous music, the colorful costumes of the actors and the "Goyaesque" stage settings, combined to work the actors as well as the audience into a frenzy that flamed higher and higher as the dance progressed. On the stage the actors were carried away by their uncontrollable emotion, knives were drawn and the dancer was tossed from arm to arm. Her partner finally intervened and danced with her until quiet was once more restored. Such was the scene and such were the emotions inspired by Ravel's *Bolero* when it was first produced. It created a sensation, and when a year later it was introduced to American audiences as an orchestral number, it met with similar success. Since that time nearly all of the country's leading orchestras have played it ... and *once* has not been sufficient. Popular demand in one metropolitan center necessitated more than a dozen performances during the concert season just completed.

One can never describe the emotional power of this superb composition ... here is an expression of genius that compels one to play this amazing record over and over again. The never-ending beat of the drum provides the background for this haunting rhythm ... the flute announces the barbaric theme which is carried by the wind choir and then by groups of brass and percussion instruments, culminating in a great crescendo.

The Boston Symphony Orchestra conductor's sympathy with innovations has made this recording an outstanding one of all Victor history. Hear Ravel's *Bolero* recorded by Dr. Koussevitzky ... Hear it today!

With the Cortot-Thibaud recording of the Kreutzer Sonata, Victor offers you this month three masterpiece albums that attest notably to Victor's leadership with record lovers.



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CAMDEN, N. J., U. S. A.

LE SACRE DU PRINTEMPS

The Rite of Spring, Tableaux of Pagan Russia in two Parts: Strawinsky—Played by Leopold Stokowski and The Philadelphia Symphony Orchestra. Victor Records Nos. 7227 to 7230—Album M-74, List price, \$8.00.

BOLERO: Ravel

Played by The Boston Symphony Orchestra under the direction of Serge Koussevitzky—Victor Records 7251 and 7252—List price, \$4.00.

The fourth record face is taken up with *Gymnopedie No. 1*, composed by Erik Satie and played by Serge Koussevitzky and The Boston Symphony Orchestra.

SONATA No. 9 in A MAJOR—

("Kreutzer" Sonata): Beethoven, Opus 47. Played by Alfred Cortot and Jacques Thibaud (piano and violin). Victor Records 8166 to 8169—Album M-72. List price, \$10.00.

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WHAT A CONTRIBUTOR TO THE
Phonograph Monthly Review
SAYS ABOUT

THE BRITISH MUSICIAN

"... a phono-musical magazine that no serious record connoisseur can afford to overlook."

(Feb., 1930, page 167)

The statement is so very true, that we are anxious every reader of "The Phonograph Monthly Review" should have the opportunity to prove the wisdom of the "Review's" contributor.

"The British Musician" (established January, 1926, and able to incorporate the ancient "Musical News" in February 1929) is published monthly from

53 Barclay Road
Warley Woods - Birmingham, Eng.

at the rate of 12 cents a copy (15 cents post free) or 1 dollar 80 cents per annum post free). You may have a **Specimen Copy** for 15 cents.

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PHONOGRAPHIC ECHOES

Canadian Activities

The Correspondence Columns of this issue contain an interesting letter from Mr. P. Eugene Charbonneau of Les Trois-Rivières, Quebec, Canada, music critic on the French-Canadian paper, "Le Nouvelliste." His "Chronique Musicale," written over the pen-name of Guy Leval, includes material on the talking films as well as records. The "Chronicle" of April 21st was devoted entirely to a detailed review of the Victor album of selections from the repertoire of Yvonne Printemps and Sacha Guitry—an informative and appreciative analysis of the artists and their material.

Accompanying a letter to our columns, Mr. S. J. Crawley, Secretary-Treasurer of the Winnipeg Gramophone Society, has sent us a bulky batch of program and newspaper clippings. The Society has been giving phonographic concerts featuring the current records of significance, and "Gramophile" writes a regular weekly gramophone review column in the Manitoba Free Press. Practically all of the important American Brunswick, Columbia, and Victor work are released in Canada, and in addition there are a number of imported discs listed in the Society's programs.

Recording from Echoes

Mr. Louis Katzman, Manager of the Brunswick Company's New York recording laboratories, has devised a new method for recording violin music that avoids the irritating inclusion of such mechanical sounds as the scraping of the bow on the strings. Working on the theory that an echo can have no mechanical attributes and that sound reflected on a smooth, hard surface will accentuate its reverberatory qualities, he hit upon the scheme of stationing the violinist with his back to the microphone and facing a mirror. Through so doing he found that he accomplished a double purpose, since not only does the voice of the violin record more smoothly, the microphone receiving only the echoes of its tone, but the violinist is able, through watching the mirror to follow the dictates of his director.

From Disks to Films

An occasional star of the talking movies earns a recording contract on the strength of his film work, but a group of Columbia artists have reversed the process by winning opportunities in Hollywood through their phonographic success. The Two Black Crows led off with a new edition of their best dialogues in "Why Bring That Up?" Ted Lewis followed with "Is Everybody Happy?", and now Paul Whiteman's "King of Jazz" has made a successful debut.

The Ubiquitous Pair

Amos 'n' Andy have not essayed the celluloid reels yet, but they have always augmented their broadcast work with an occasional recording for Victor. Their current astounding—and to a few irreconcilables, incomprehensible—popularity has led the their records being pushed by a new advertising campaign. "Check and Double Check" is the title of their current release—a phrase that bids fair to emulate the favor "Oh, Yeah?" found with the populace.

The Philharmonic-Symphony Abroad

As this appears, Toscanini and the New York Philharmonic Symphony are making their long heralded tour of Europe, giving concerts in all the important musical centers. American orchestras have long since won such favor abroad through their recordings that there can be little doubt of the success of the actual appearances. Curiously enough, the Philharmonic-Symphony records, or even the earlier Philharmonic disks, here never been as widely disseminated in Europe as the recordings of the Philadelphia orchestra. In the acoustic days there seem to be some contract difficulties which prevented the early Toscanini recordings (made with La Scala orchestra) being released in England, and the more ambitious British gramophiles were forced to import the Toscanini disks from the United States or Italy. The British Brunswick company's issue of the Midsummer Night's Dream Scherzo (reissued here last month) was probably the first Toscanini record to be put on general sale in Great Britain. The present concert tour should ensure a vigorous demand all over Europe for Toscanini's superb series of major works recorded by Victor.

Analytical Notes and Reviews

By OUR STAFF CRITICS

SACRE

Victor Musical Masterpiece Set M-74 (4 D 12s, Alb., \$8.00) Stravinski: Le Sacre du Printemps (The Rite of Spring), played by Leopold Stokowski and the Philadelphia Symphony Orchestra.

A recorded version of "Le Sacre du printemps" by an American virtuoso orchestra at last. I can well remember my anxiety in the old acoustical days awaiting the release of a "cut" mechanical version made by the Philadelphia orchestra but which never appeared. The Victor Company informed me that it had recorded Le Sacre "in part" and if it found a warm spot in the hearts of the musical public more of it would be recorded. "What a public!" one was forced to murmur to himself in those days. Le Sacre had been played a number of times in concert and critics were divided into camps that smacked of firearms and bombs. But what a contrast in 1930! Already in a few short months three versions have appeared: Monteux's for French H. M. V. (imported by some dealers), the composer's for Columbia and now Stokowski's for Victor. Surely an epoch in the history of recorded music, and Le Sacre is fitting food for such an epoch.

It was back in May, 1913 that this ballet was first given in its original form in Paris, with Monteux conducting, the lamented Nijinsky in charge of the choreography and the decors by Nicholas Roerich (to whom the work is dedicated). We all know how it was accepted. The house was in pandemonium. So great was the uproar that Nijinsky (he did not appear in the ballet) stood in the wings jumping up and down, waving his arms in an endeavor to beat out the complicated Danse Sacrale for the prima ballerina who could not even hear the music above the uproar

caused by the "intelligentsia." Roerich said later: "I simply cannot understand the attitude of that audience . . . they simply could not have listened to that marvelous music." The first performance in concert form was also given in Paris by Monteux April 5, 1914. The first American concert performance was by Stokowski and the Philadelphians on March 3, 1922, and the first complete performance with ballet was not given until April of this year with the same orchestra and conductor in the pit and Martha Graham as the "chosen virgin." Well . . . yesterday Sacre was jeered; today it is cheered as the most stupendous composition in existence.

The full title of Le Sacre is "The Rite of Spring: Pictures of Pagan Russia, in Two Parts." It is a representation of the worship of the forces of nature by primitive man. Early mankind quite rightfully worshipped the sun as the greatest force in nature. It caused the long, cold and dreary winter to vanish when it "returned" and there was great motive for rejoicing and gratitude. (Our own celebration of Easter, by the way, is one of pagan origin. It is merely a continuation of the old pagan Teutonic and Roman customs of celebrating the death of winter. This observance, undoubtedly carried over from primitive times, was absorbed by Christianity, but it is the same idea of the rebirth of spring.) It was then that mankind offered his prayers of thanks for the return of spring and his prayers for earthly fecundity in the form of a sacrifice and for this rite only a virgin would appease their earth-and-sun-gods. The sun-worship which Stravinski worked into his ballet was probably suggested to him by Rimsky-Korsakov's opera "Snegourochka;" those who are acquainted with that opera will remember the closing hymn to the sun-god Yarillo which Rimsky wrote in 11-4 tempo. This par-

ticular scene was given as a ballet by the Diaghileff organization long before Stravinski wrote his *Sacre* and it was then called "Soleil de nuit."

Ever since the Montoux recorded version was announced in France, we have been anticipating the recording and release of a Stokowski set. Well, here it is . . . let us see (or hear) what he has to offer us . . .

(Score page numbers refer to the four hand piano arrangement published by Edition Russe De Musique).

Part 1. Adoration of the Earth

1. The introduction on the first side suggests the mystery of the physical world in Spring. The recording of this section is superb and Stokowski succeeds in making the music sound clear without the occasional muddiness of the composer's version.

2. The second side takes in the Foreboding of Spring and the Dance of the Adolescents (Youths perform a ceremonial dance under the instruction of a 300 year old woman; the girls enter and join in the rites) and the Abduction (some of the youths perform a mock-abduction or "marriage by capture" with the girls). The tempo is very clear in the abduction and the recording of this side is far superior to that of the Stravinski.

3. Vernal Dance (or Spring Rounds). The first part of this dance, played by the E-flat and bass clarinets under flute trills, is not unlike a Russian folk song. The second and major portion of the dance is polytonally harmonized, the rhythm is pounded out incessantly by the drums. Of the climax on page 33 (1 inch from end of record) Lawrence Gilman has said: "I know of nothing anywhere in music that has the quality and effect of this great middle section . . . it is music of elemental and terrifying power." Like the previous two sides, the tempo and recording are excellent.

4. Part four contains the Games (not "Conflicts") of the Rival Cities (a sort of community meeting of athletic games), the Procession of the Sage (a Cortege of the elders escorting the Sire of all the Sages, a man with a long beard whose appearance is the signal for all to be seized with a violent tremor), and the Adoration of the Earth (4 measures of music during which the Sage prostrates himself face downward on the earth, blessing the soil and invoking rejuvenation) and the Dance of the Earth which carries the first half of the ballet to a tempestuous close. This closing section is particularly clear in contrast to Stravinski's version.

Part 2. The Sacrifice

5. Introduction. Stokowski's reading is not nearly so lyrical as Stravinski's in this particular section. The rapid woodwind flights in the middle section are harsh. The muted trumpets, however, are excellent.

6. Dance of the Mysterious Circles (young girls do a ceremonial dance, the object of which is the choice by hazard of the destined victim) and the Glorification of the Chosen Virgin (the Virgin remains motionless from here until the sacrificial dance; the groups dance the movements of glorification). This version of the glorification is much faster than Stravinski's and could be slower for more clarity. The timpani accompanying the pizzicati sections could be more pronounced.

7. Evocation and Ritual of the Ancestors (the elders evoke the spirits of the ancestors and perform the rites of the mystical bridal dedication to the sun). The ritual (page 66 of score) is much better than Stravinski's which is almost inaudible at the close.

8. Sacrificial Dance of the Chosen Virgin (The Virgin who has been motionless suddenly breaks into a spasmodic dance expressing the last ecstasy of the victim, from exaltation to frenzy, and frenzy to exhaustion. The measure signature is 5-16, 3-16, 4-16, 5-16 with hardly two bars with the same signature coming together! When the victim collapses, the elders spring upon her and lift her rigid corpse at arms' length above their heads). Stokowski has given us a fine *Danse Sacrale*. The fury is there, the tempo is perfect and the intensity is just right. The six descending notes in the monotonous middle section come out unusually terrifyingly on this record.

To sum up, Stokowski's set brings out the sharpness of the score much better than Stravinski's. The records of

the first half, however, are generally superior than those of the *Sacrifice*. Stokowski's first introduction, his Dance of the Adolescents and the Sacrificial Dance are superb in every respect; his tempos, with the exception of a few hurried passages, are correct; the work is absolutely uncut. It would indeed be very difficult to choose the better set of the two, but personally I would choose the Stokowski if I could not afford the luxury of both.

William H. Seltsam

BOLERO

Brunswick 90039-40 (2 D12s, \$1.50 each) **Ravel: Bolero**, played by Maurice Ravel and the **Lamoureux Orchestra, Paris.**

Victor 7251 (2 D12s, \$2.00 each) **Ravel: Bolero** (3 sides), and **Satie (orch. Debussy): Gymnopedie No. 1** (1 side) played by **Serge Koussevitzky** and the **Boston Symphony Orchestra.**

The Boléro is more than a seasonal sensation: It has been the cause of more commotion than probably any piece of music since *Le Sacre*. (For very different reasons, it goes without saying.) First, echoes of the original ballet performance drifted to these shores. Eventually the music itself arrived, devastating in succession the audiences of the Symphony orchestras in New York, Boston, Philadelphia, and so on down the line. The records have followed promptly, first from the composer's baton via Polydor and Brunswick, and hot on their heels, by Koussevitzky for Victor.

Like most sensational works the Boléro has achieved a fantastic reputation. The descriptions in print, even in some symphony program books, are often astonishingly inaccurate. Even those who have heard the work cling to the idea that the unit of repetition is a short and simple theme, and that the steady crescendo lasts well over twenty minutes. (In the Victor set the entire work can hardly take over thirteen or fourteen.) A study of the score is to be recommended, both to make the structure of the work comprehensible and to get the full flavor of the diabolical ingenuity with which Ravel has contrived his orchestration.

The tempo signature is "Tempo di ballo, moderate assai." A side drum sets the boléro rhythm that persists throughout, and after four preliminary measures the flute announces the first sentence of the theme (in two phrases of eight and nine bars respectively). There is a measure of interlude—boléro rhythm alone—and the clarinet repeats the first sentence literally. Another bar of interlude and the bassoon has a contrasting sentence, likewise in phrases of eight and nine bars, with an additional measure of interlude. This too is repeated literally by the E flat clarinet. From the entrance of the flute up to the interlude following the E flat clarinet's solo seventy-two measures have elapsed, and these seventy-two measures form the unit of further repetition. Calling the first sentence of the theme "a" and the contrasting one "b," the unit can be designated "aabb," and this whole unit is now repeated a second, third, and fourth time, followed by "a" and "b" unrepeated, with the last measures of "b" merged with the concluding passage.

In other words there are eighteen statements of either "a" or "b" with a different instrument or group of instruments taking the melody each time: 1 (a) flute. 2 (a) clarinet. 3 (b) bassoon. 4 (b) E flat clarinet. 5 (a) oboe d'amour (an alto oboe half-way between the ordinary oboe and the English horn). 6 (a) flute and trumpet in octaves. 7 (b) tenor saxophone. 8 (b) soprano saxophone (the highest of the saxophone group). 9 (a) horn, celesta, and piccolos. 10 (a) oboe, oboe d'amour, English horn, and clarinets. 11 (b) trombone. 12 (b) flutes, piccolo, oboes, English horn, clarinets. 13 (a) same plus first violins. 14 (a) same plus second violins. 15 (b) flutes, piccolo, oboes, English horn, trumpet, first and second violins. 16 (b) same plus clarinets, soprano saxophone and violas. 17 (a) wood winds, soprano and tenor saxophone, trumpets and high trumpet in D, and first violins. 18 (b) same plus trombone ("ff possible"). Near the end of 18 occurs the astonishing modulation in E major. The incessant rhythm suddenly breaks up and the work explodes in what is accurately termed a tornado of sound.

The Brunswick set is divided as follows: Part 1, solos 1 to 5 inclusive. Part 2, 6 to 10. Part 3, 11 to 15. Part 4, 16 to the end. Koussevitzky's quicker tempo enables the Victor set to get an extra solo to a side, the breaks coming after the sixth and twelfth.

The work was written as a ballet for Ida Rubinstein and first performed by her (Straram conducting) in Paris, November 1928. In concert form the increasing intensity of the orchestration and the overpowering effect of the incessant rhythm and reiterated theme achieves the most singular imaginable effect upon its hearers. The tension becomes so unbearable that as the music skyrockets into the final blaze of tonal pyrotechnics, the audience can find relief only in an unrestrained venting of its feelings by the satisfying if somewhat primitive means of stamping, whistling, and making a general demonstration that is met with more commonly in the football stadium than in the concert hall.

This unique effect of the work cannot be duplicated. On a second hearing (and I imagine to some extent even on a first hearing of the records) the strange sorcery of the work is lost. However, necromancy's loss is music's gain, and the Boléro can be critically heard and considered. It becomes a far less startling work, but no less enjoyable. And to follow Ravel's incredibly skillful building of his effects is ample recompense for the loss of the purely physical sensation the work causes when first heard.

Ravel's version comes the closest to that one hears in concert. His tempo is more moderate and steadier. He builds up the climax by the increasing intensity of the scoring rather than by tempo acceleration. The persistent boléro rhythm is more prominent and more cleanly recorded. The recording of the orchestral tone is more realistic, and the roaring finale is the more impressive. Its weaknesses are those of its orchestra—the bassoonist in particular has a difficult time to negotiate his solo, the somewhat unimaginative quality to the reading as a whole, and the none too refined tonal qualities.

Dr. Koussevitzky's version is in the most striking contrast. The orchestra is easily superior and the tonal qualities of both solo instruments and choirs are more pleasing. The recording is more romantic, with the side drum considerably subdued, and the solos very prominent. It achieves its climax largely by acceleration. The actual climax comes off far less impressively, and the recording as a whole—while very pleasing to the ear—is far less faithful to the original. The instruments often lose their characteristic color, and the combinations of instruments cannot be analyzed accurately by the ear in the way they can be dissected in the Brunswick set.

Who is to say which is the better? One can only indicate their differences and suggest that the person of realistic turn of mind will prefer one, and the person of more romantic turn of mind the other. For myself, I find the qualities of the Koussevitzky performance more to my taste, but the falseness of its values—of both tone and tempo—disturb me. The more outspoken and literal Ravel reading is the more acceptable to my musical conscience, and I think a more faithful reproduction of the work.

On the odd record side of the Victor disks Dr. Koussevitzky plays a piece I have long hoped to hear him do on records—the first *Gymnopédie* of Erik Satie. This is number three of the original set for piano. Debussy orchestrated the first and third, placing the third first in the orchestral score. The music is simplicity itself, a fluid tonal fresco depicting the ancient Spartan *Gymnopaedia*—a festival in the honor of Apollo. There is a truly classic purity of outline to the piece, with its slow, long-breathed phrases, that is rare indeed in modern music and that is a very distant cry from the genial musical punning with which Satie's name is most commonly associated. The Boston Symphony plays the piece with matchless tonal beauty. However, such far-flung, unwavering melodic lines demand absolute freedom from pitch variation and as the review copy of this disk is not accurately centered the perfection of the performance is considerably impaired. A purely mechanical fault, and one from which most copies will probably be free.

R. D. D.

Quarter-Tones

Columbia 50216-D (D12, \$1.25) Carrillo: *Preludio a Cristóbal Colon*, played in 1-4, 1-8, and 1-16 tones, by the *Thirteenth Sound Ensemble of Havana* under the direction of *Angel Reyes*.

This is a novelty record for machined ears; the ordinary ears just won't do. Ordinary ears, even the ordinary ears of extraordinary people, would hear only an ugly retching of sound, a gutted pyrotechnic, an obstinate, impossible straining at the unaccustomed drums. But the machined ears, ears adjusted at enormous pressure to intervals so minute as the sixteenth part of a tone—the ten thousandth part of a second, so to speak;—such ears, if they concentrate, and bend as the sounds bend, will rehearse auditory experience hitherto thought musically impossible. Some might think they heard music for the raising of ghosts—a ritual for the hour between midnight and the next succeeding bell. Some might hear the long hoot of train whistles at country crossings, the very verve and angle of steam sirens on harbour vessels, shredded in moonlight, or the song under the electric rivetter in a shrieking shipyard—all these posed and apotheosized in intensely audible music. It is music for machined ears and machine-ridden nerves; it makes the auditor conscious of many a rhythm to which he had privately, unknowingly, adjusted his flesh and nerves.

In short, we have here the record of an experiment in two directions. It is music attempting to give the effect of what we hear constantly without knowing it, the life of the machines around us. And it is music attempting to enlarge the disciplined, the controlled awareness of the ears. Similarly, it was only in the nineteenth century, under the tutelage of the impressionist painters, that the eyes learned the real colours of light on grass and water, and in so learning added greatly to our knowledge. As the painters pushed the analysis of light to new limits without disturbing the value of the light in the Dutch masters, so Mr. Carrillo and his confrères are pushing the analysis of sound, without detriment to the music of Bach, to new territories of experience. Whether the experiment will be worth the labour in terms of music is not a question that need be even mentioned at the present time, except by those who carp for the sheer pleasure of carping.

It does need to be remembered, however, that this music—this *Prelude to Christopher Columbus*—as composed by Julian Carrillo and played by the Thirteenth Sound Ensemble of Havana—is experimental music. Its interest and its value must lie in its experimentality. It is music looking for a medium, for players, and for auditors; it is music looking for house-room. It demands hospitality for the sheer sake of hospitality. So we may discard, for the moment, the belief of its Mexican composer that it represents the infant apparition of the music of the future, and outline, as hospitably as possible, the experimental difficulties which it faces.

The Columbia people inform us very adequately of the instrumental difficulties as follows. "The orchestra employs a rather novel instrument called the harp-zithera. This instrument is tuned in sixteenth tones so that it requires ninety-seven strings in order to play one single octave. In the place of the usual string bass employed in our Symphony Orchestra, this organization uses an instrument called the octavina which is a three stringed bass instrument and which is plucked instead of being played by bow. The 'cello likewise is a three-stringed 'cello tuned in octaves, a most unusual procedure. The trumpet and horn are each made with six valves instead of three, which permits the player to play in eighth tones. The orchestra also includes a soprano who sings in quarter tones, but the voice is used merely as an instrument in the orchestra and does not sing any words."

It should be remarked here that this soprano voice is given by its musical context and by the amazing vibratility induced by the use of quarter tones, the free purity of the perfectly imagined musical saw. Its entries are invariably perfect and the scales in which it exists of a penetrating and infinite subtlety. In fact, so far as these records give evidence of the peculiar talents of the new music, the soprano voice is the most accomplished and the most thrilling.

Mr. Leopold Stokowski wrote a short note with reference to the music of Carrillo, from which we extract the following information. The Diaphonia or Organum of the 10th century was composed of intervals of eight, five, and four notes. In the 12th century the Discantus employed intervals of three and two notes. The 13th and 14th centuries only began, dimly, the use of single and half-tones, which was finally developed into a monument of freedom in The Well-Tempered Clavichord during the 18th century. Mr. Stokowski believes that considering these facts the trend of music is away from wide intervals and towards ever increasingly small intervals. So that the efforts of Carrillo may be taken as the natural consequence of the existing corpus of music.

Carrillo, of course, is not alone in his work. No man is ever quite alone; he has always what has gone before him, and he has usually the more or less unconscious, more or less effective, co-operation of a few contemporaries. The fact that stares such composers in the face, the opportunity that snatches at the throat, is this. We at present, in what we call our classical systems of notation, about eighty-five sounds which our instruments customarily play; yet physics teaches us that the limit of the vibrations to which the ear is susceptible is 72,000 sounds. Whether even the trained ear could hear anywhere near all the possible 72,000 sounds is not a matter which need be immediately tested: it is not immediately interesting. But it is interesting, and important, to note that Carrillo not only promises us the complete possibility but actually has invented a system of notation and a set of instruments which increase to ninety-six the twelve sounds of the ordinary octave. So far, the results may seem more dynamically than musically arresting. We are in the process, at the present time, of educating our sense, rather than adding to the sensibility of the heart. The heart will no doubt come later.

For the rest, Mr. Stokowski has put the matter plainly. "I have studied this music with Mr. Carrillo and find that its inner construction is true to itself . . . beneath an apparent complexity lies simplicity and a fabric of well-balanced tonal-relation. Personally I must make a great effort of mental and oral concentration in listening to it, or I overlook much of its subtlety of tone-combination. Mr. Carrillo claims no more for it than that it is an experiment and an attempt at a new departure, and it is in this sense that we present it to the public. It is a voyage to an unknown land of infinitely rich new possibilities, which so far have been very little developed . . . a land which asks the friendly interest of the old world of music because it has sprung from it, just as the culture of our New World has sprung from the old."

R. P. Blackmur



The Thirteenth
Sound Ensemble
of Havana



Exclusive
Columbia
Artists

EDUCATIONAL

The arrival of a new Victor "special list of educational records" is one of the most stimulating phonographic pleasures I know. Invariably the sturdily meritorious group of discs for school and appreciation work contains several delightful surprises in the way of records that belong in every collection and that are of unusually novel interest as well as of marked musical significance.

These are not always to be found in the section devoted to re-pressings of orchestral works from abroad, and in the present **List No. 8** the only celebrity records included are not so much in the nature of discoveries. Nos. 9640 and 9641 are devoted to the first and last movements of Beethoven's Eighth Symphony as played by the **Vienna Philharmonic Orchestra** conducted by **Franz Schalk**. These two disks make the work now available in its entirety, for the second and third movements were issued in an earlier educational release on No. 9342 (D12s, \$1.50 each). Schalk's version of the "Little Symphony" is to my mind by far the finest I have ever heard on records. The Vienna Philharmonic has something of the best American orchestra's disciplined weight and power. There is a clean, lean vigor to Schalk's reading, and the players and the music are handled in with a firm hand. The playing is bold and bright, with surprising power in some of the fortissimos. The last movement is not taken with quite enough rush, but the playing is accurate and delicate, and the pianissimos are good—much better than in the earlier movements. The other Red Seal orchestral release is the **Ballet Music** from **Gounod's Faust**, played by the **Covent Garden Royal Orchestra** under a guest conductor, **George W. Byng**. The recording is good and the playing competent, with commendable smoothness and color in the quieter dances, and some ferocity to the more vigorous Dance of Phryne. A rather methodical performance, however, without much delicacy or gusto.

There are four ten-inch black label orchestral disks (75c each) in the **Alys Bently Series of Classic Rhythms** that have more than a restricted appeal. All are played by the **Victor Orchestra** under **Bruno Reibold**. On 22374 are waltzes from Brahms' Op. 52, Nos. 1, 11, 4 and 10; and on the other side waltzes by Schubert: Op. 9b, Nos. 1 and 2; Op. 33, Nos. 2, 6 and 7; Op. 91a, No. 10. On 22375 is an orchestral version, and a pleasing one, of the first movement of Beethoven's "Pastoral" Sonata Op. 28. On 22377 is *Im Grünen*, and three Schumann pieces: *Warum* (Op. 12, No. 3), *Valse Noble* (Op. 9, No. 4), and *Grillen* (Op. 12, No. 4). All of these are neatly done, but the remaining disk is the prize of the lot: No. 22376 with a *Sarabande*, *Gavotte* and *Adagio* by Corelli, and the *Bourrée* from Bach's Second Violin Sonata. Here is as fine music as was ever set to paper, and the little orchestra plays it with warmth and feeling. A disk that no record buyer should overlook.

The **Victor Orchestra** is also heard in four re-recorded folk dance disks. The earlier versions were too lightly recorded to be used to best advantage out of doors for large groups, but the new ones have ample sonority. I like best 20447, with four Virginia Reels on one side and two Money Musks on the other, but the rest are also well fitted to their purpose: 20448, Come Let Us be Joyful, Broom Dance and Bummel Schottische; 20449, Little Man in a Fix and The Hatter; 20450, Klappdans and Shoemaker's Dance (D10s, 75c). The Mayfair Band (of England) plays a fine Old Noll's Jig and Speed the Plow on 36010 (D12, \$1.25) and The Old Mole and Merry Merry Milkmaids on 22380.

There are four miscellaneous instrumental disks (D10s). The **Victor Symphonic Band** plays Cooke's Sea Gardens and Karoly's Atilla Overture on 22327. Both pieces are on the approved list of state and national high school band contests, and are excellent patterns for school band performances. **Alexander Schmidt** (22328) plays smooth violin performances of Raff's Cavatina and Leybach's Fifth Nocturne, somewhat old-fashioned melodies, but still popular. They are done here quietly rather than over-emotionally. On 22403 **Francis J. Lapitino** harpist, plays variations on the Blue Bells of Scotland and a tinkling Fireside Music Box piece of his own that should be well liked by children. The fourth disk is of wider appeal: balalaika solos by **V. Pick** to piano accompaniments by **M. Korsakoff** (22369). The pieces are Andreeff's Czardas and a Caprice-Waltz by Flani-Dobrohatoff, both well adapted to the instrument, and played and recorded with marked effectiveness. By far the best solo record of this instrument I have come across.

The usual group of songs for children is sung this time by a new artist, **Ruth Rodgers**, and the pieces are taken from the first four year's work in the Hollis Dann Music Course published by the American Book Company (Nos. 22356-60, 5 D10s, 75c each). Three or five brief songs are given on each record side. The singing is clear and unaffected, and the songs themselves simple little ditties.

Under the heading, "Songs for Junior and Senior High School" are two other vocal disks: a re-recording of Lieurance songs by **Princess Watawaso** and oratoria arias by **Robert Radford**. Radford sings Rolling in Foaming Billows from Haydn's Creation and Why Do the Nations from Handel's Messiah (9654, D12, \$1.50). The performances are good, but the recording is not particularly effective, and the voice does not stand out as well as it might. The Indian songs, however, are excellently done—By the Weeping Waters, Aooah and Her Blanket, with flute obbligatos (22316, D10, 75c).

The real treasure of the entire list is the Music History division—two disks by **Juliette Gaultier** (sister to Eva Gaultier), a noted student and singer of Eskimo, Indian, and French-Canadian folk music. Her voice is strong and open, and her singing refreshingly free from mannerisms. An artist from whom a great deal more should be heard on records. The songs chosen are delightful; a couple are extraordinarily interesting: Miracle Song of St. Nicholas, Va Ingrate Bergère and Berceuse (French-Acadian songs) on 22311 (D10, 75c); Call of the Seal, Stone Age Dance-Song, Incantation for Healing the Sick and Eskimo Chant (Eskimo songs), Tama Song and Parting Song (British Columbia Red Indian songs) on 22329. The only accompaniments are zither chords in the first disk, and tom-tom beats in the latter. Altogether apart from their historic value—which must be considerable—such recorded examples of North-American folk song are of very unusual musical value, particularly as sung so straightforwardly and attractively as by Miss Gaultier.

The remaining disks are devoted to the **Kwalwasser-Dykema Music Tests**: five ten-inch records (302-6), \$1.50 each, or complete in an album for \$7.50. These tests for the measurement of musical talent (applicable to adults as well as to children) have been prepared by Dr. Kwalwasser, Professor of Music Education at Syracuse University, and Dr. Dykema, Professor of Music Education at the Teachers College, Columbia University. They are simple, but extremely effective in finding exactly how much or how little innate musical ability a person has. The tests are ten in number and cover such points as: memory for related tones, discrimination of tone qualities of compared instruments, intensity discrimination, feeling for tonal movement, time and rhythm and pitch discrimination, taste in

choosing between compared melodies, etc. The amateur music student or the person who is attempting to educate himself musically through the phonograph should find them no less valuable than the professional educator. They also provide amusing material for a parlor game that may prove something of a Waterloo to your friends' musical pretensions.

Observer

ORCHESTRAL

Columbia Masterworks Set No. 137 (4 D12s, Alb., \$8.00)
Mozart: Concerto No. 5 in A for Violin and Orchestra (K. 219) played by **Josef Wolfsthal** with the **Berlin State Opera Orchestra** conducted by **Dr. Weissmann**.

The opening Allegro aperto takes three sides, the Adagio two, and the Finale three. The last movement is a somewhat curious one—a developed Menuetto with a brilliant Allegro middle section, that presumably gives the occasion for the work being called Mozart's "Turkish" Concerto. It is second only to Mozart's Fourth Violin Concerto (in D) in concert popularity. Wolfsthal's reading can be summed up in one word.—invigorating. This is as healthy and doughty a bit of playing as one has ever heard on records. In Mozartian music such sturdiness is doubly novel. It is not to Mozart's disadvantage. The gracie prettiness of so many Mozart performances is replaced in Wolfsthal's by an exuberance in both tone and manner that is highly refreshing. Naturally the more subtle turns are lost. But a concerto has little place for subtlety. It is drawn in broad, sure strokes, and intended as a display piece. Wolfsthal wisely makes no attempt at delicately delineated nuances or warmly expressive tone. He attacks the allegros with decision and muscularity, and yet retains poise and eloquence in the adagio. The recording is appropriately vigorous to match the playing, but the amplification is not extreme. Dr. Weissmann makes the orchestral part tell throughout, but particularly in the startling chromatic passages of the "Turkish" allegro. Altogether a set that is pulsing with invigorating life and strength, and a first-rate piece of recording orchestral and solo tone that is more than ordinarily energetic. Warmly recommended.

Columbia Masterworks Set No. 138 (6 D12s, Alb., \$12.00)
Beethoven: Symphony No. 3 in E ("Eroica"), Op. 55, played by the **Berlin State Orchestra** conducted by **Max von Schillings**.

It is a pleasure to find the "Eroica" done again, this time under the best modern recording conditions, for despite many merits the earlier electrical versions were far from being all that they might be. Dr. Schillings brings a directness and intensity to this performance that suit the unusually strong recording well. He drives his orchestra, yet keeps it always in hand. A very considerable degree of amplification is used (a hum is distinctly audible) and in consequence there is nothing approaching a true pianissimo. Some of the fleeter passages (the opening of the Scherzo and parts of the Finale) are a little blurred, but for the most part the music is reproduced clearly, as it has been clearly thought out before performance. For all the weight and nervous energy of the playing, there is ample warmth of sentiment, and the funeral music is the broad lament that it should be. Schillings may have less insight into the music than other and greater conductors, but he does not belittle the work. A straightforward, sincere reading, powerfully recorded.

The Allegro con brio takes four sides, the Adagio four, the Scherzo one, and the Finale three.

Brunswick 90042 (D12, \$1.50) **Weber: Oberon—Overture**, played by the **Philharmonic Orchestra, Berlin**, conducted by **Dr. Hans Pfitzner**.

Pfitzner must be getting very well along in years, but he is still able to wield a baton with vivacity. Passing over Mengelberg's three-part version, I should say this is perhaps the most attractive version of the Oberon Overture to be enregistered. It begins a little too sonorously and there is not the hushed mystery of Mengelberg's opening. But the horn tone is broad and rich, and throughout the orchestra sounds to good advantage. The second theme is

made more thoughtful and pensive than is the wont of American conductors, but Pfitzner's reading is a convincing one. A well reasoned performance, lacking depth and extraordinary brilliance certainly, but better balanced and on the whole more satisfactory than some of the more ambitious attempts with Weber's music.

Columbia 50204-D (D2, \$1.25) Mayerl: Sennen Cove, played by the **Court Symphony** conducted by the **Composer**.

Billy Mayerl is a British pianist-composer of considerable popularity in the concert jazz and salon music fields. Sennen Cove is a more ambitious attempt than any of his popular efforts, and like Grofé and others in this country he finds the larger forms a little beyond his grasp. He succeeds better than Grofé, however, because he is less pretentious, and—shall I say?—more musical. There are moments strongly influenced by Delius. These and the animated scherzando passages on the first record side make a very pretty little mood picture. Later, the piece loses some of its imaginative and spontaneous qualities and descends to more candidly salon levels. The working up to a climax that never quite comes off is rather juvenile. But for all its naiveté it has charm. Those who do not demand too much will find it an enjoyable simple tone poem.

Columbia G-50221-D (D12, \$1.25) Delibes: Coppelia—Fantasy, played by the **Grand Symphony Orchestra** conducted by **Dr. Weissmann**.

Originally issued as Odeon 5162. Typical Weissmann performance—graceful, vivacious, and warmed by just the right touch of suavity to the solo violin passages. The fantasy is well arranged and recorded in the bargain.

Columbia 50220-D (D12, \$1.25) Bach (arr. Wood) Partita in E, and **Dvorak: Slavonic Dance in G minor**, played by the **New Queen's Hall Orchestra** conducted by **Sir Henry Wood**.

The Partita proves to be not a Partita but the Prelude from one—No. 3. It was a favorite of Bach's evidently, for he made a number of different arrangements of it. It goes well for orchestra, and while Wood is not Stokowski, he has given it an appropriately vigorous setting, with some nice play of timbres that do not come out as well in the recording as they might. The performance is a first-rate piece of exuberance and verve. Clarity is passed by in the rush, but this is partly the fault of the recording again, which is unduly reverberant. Sir Henry must have been in joyous mood when this record was played in, for the Slavonic Dance is no less impetuous, with a fine rush and flow, and piquant contrasts. Incisiveness only is lacking, and I'm afraid that the orchestra is mostly to blame, echo or no echo. It would be easy to pick technical flaws in the disk, but I imagine that most of its auditors will forget all about the echo and blurred timbers in the joyous dash and go of the music, and the exciting gusto of the performances. Sir Henry Wood is very far from being a dead issue. This coupling is a strong scoring point for his defender in the recent Correspondence Column controversy.

Columbia 67756-D (last side of Masterworks Set No. 136—Scheherzade) Granados: Goyescas—Intermezzo, played by the **Madrid Symphony Orchestra** conducted by **Enrique Fernandez Arbos**.

The Columbia set of Scheherazade played by the Paris Conservatory Orchestra under Gaubert was reviewed last month from the advance samples and no information could be given about the odd record side. The piece proves to be Granados' familiar Intermezzo from Goyescas, but done with a warmth and color that are by no means familiar in its average performances. Those who have heard Sr. Arbos and his men play the Corelli Sarabande on the odd side of the Bach Suite in D will be prepared for the lustrous tone and the restrained but very moving lyricism of the playing here. The recording is excellent. Music and orchestra are a delight to the ear. Whether one wants the entire Scheherazade or not, he should not overlook this haunting version of the Intermezzo, by far the best that one is likely to hear on records or in concert.

Victor: Faust Ballet Music conducted by **Byng**, and **Beethoven's Eighth Symphony** conducted by **Schalk**—see the special review of the **Eighth List of Educational Records** elsewhere in this issue.

Columbia (German list) G-55206-F (D12, \$1.25) Brahms: Academic Festival Overture, Op. 80, played by the **Grand Symphony Orchestra** conducted by **Dr. Fritz Stiedry**.

Here is a real pearl to be dredged from the foreign supplements. Whoever Dr. Stiedry may be, he conforms to my ideal for a Brahms man in at least one important respect: he treats Brahms as a contemporary and not as an "old master." No doubt Brahmins will find this performance "disrespectful." Certainly it could hardly be termed a dignified one. But it is teeming with lusty life. Brahms himself considered the work a jeu d'esprit; why shouldn't it be played with the rough and jovial humor with which he endowed it? The recording is vigorous and the playing energetic and athletically stressed, with abundant snap and fire to it. Nor is it at all lacking in warmth of feeling. Those who do not mind Brahms being frankly burly and unsubdued will find a great deal of joy in this disk. At any rate it is an excellent orchestral bargain.

R. O. B.

CHAMBER MUSIC

Victor Masterpiece Set M-72 (4 D12, Alb., \$10.00) Beethoven: Sonata No. 9 in A major ("Kreutzer"), Op. 47, played by **Alfred Cortot and Jacques Thibaud**.

This set was issued last January in England, and is the second electrical recording of this work to be given by Victor. (The other was Masterpiece Set M-2, played by Arthur de Greef and Isolde Menges). This new one will probably remain a satisfactory version for a long time to come. The recording is brilliant, and, for the most part, realistic, although the piano tone is occasionally a little sharp and brittle in the upper registers, but this is probably partly due to the pianist. At times, in rapid crescendo passages, Cortot tends to forget himself, and to overpower the violin, but as a rule the balance is good. Moreover, the not too profound music is well suited to the performers (who seem strangely alone without the third—the great Casals).

The first movement is perhaps the finest of the three. Thibaud takes the opening chords of the introduction, which might otherwise be strident, with a good rich organ tone. Cortot, in his first statement of the theme of the second movement, tends to be a little slow and limp, but when the violinist enters he immediately stiffens it up and slightly increases the tempo. Later on in the theme, however, he might make use of a broader style. In the beginning of the finale, also, he should have a more quick and decisive bow, and his tone tends to get a little thin. The short, accented notes seem almost lost—is it perhaps partly the fault of the recording? The rest of the movement is splendid, however, and serves as a fitting and for such a definitive version.

Victor 7235 (D12, \$2.00) Brahms: Quartet in B flat major, Op. 67—Third Movement, played by the **Flonzaley Quartet** (Betti, Pochon, Moldavan, d'Archambeau).

The Flonzaley Quartet is not dead, but will live forever: they have been immortalized on their disks. This is one in every way worthy to aid in such an immortalization. The recording is superlatively full and rich.

As is so usual with Brahms, this movement is a Scherzo only in form and position, and the Flonzaleys play it in a most satisfactory way, giving it its full due of richness of sentiment, and a certain restrained passionate intensity. As the other instruments are muted, this is in the nature of a viola solo. According to Cobbett, "it requires a great natural freedom of rhythm in the viola part"—I am sure that no one will find any fault with Moldavan's exquisite playing and shading.

It is unfortunate that we could not have had the whole quartet, but possibly, after it was too late, the other movements were discovered to be defective. In any case let us hope that there remain many more works of similar excellence still to be issued.

(This movement is from the Quartet done completely by the Leners for Columbia in April).

Columbia 50217-8-D (2 D12s, \$1.25 each) Bridge: Three Idylls, played by the **London String Quartet**.

This is, I believe, the first recorded work of Frank Bridge to be issued in America. He was born in England in 1879,

and is one of the foremost of present-day English composers in the field of chamber-music. Up to 1920, at least, his style has been rather conservative, but since then he is suspected of being influenced by Scriabin. He has also been noted as a viola player in several quartets. These Idylls were written in 1906, among his earliest compositions. They reveal a charming not very profound, sentiment, and are the purely subjective and lyrical expression of moods. The London String Quartet seems an ideal interpreter, but the recording is not by any means perfect—the violoncello is often unduly accentuated, and has a way of booming hollowly in the lower notes, which, which would indicate that the records were made some time ago.

The first Idyll, *adagio molto*, in two parts, has the greatest depth of the three, and almost touches tragedy, but it is relieved by a contrasting middle section, *allegretto*. The Second, *allegretto poco lento*, is a very brief fragment, conveying a mood of delicate sadness. Number three, *allegro con moto*, is gay and joyous, without heaviness, and reminds one of a sunny English country-side in mid-summer.

R.H.S.P.

Victor 67761-2-D (D12s, \$2.00 each) **Delius: Violin Sonata No. 2**, arranged for Viola by Lionel Tertis (3 sides), and **Serenade** from "Hassan" (1 side), played by **Lionel Tertis** (viola) and **George Reeves** (piano).

This is one of the Delius festival recordings issued last fall in Great Britain. I am afraid that few American music lovers are familiar with the Delius violin sonata even in its original form, but I urge them most earnestly to make its acquaintance. For once, strictures against "transcriptions" are out of order. Tertis has such an uncanny command over his instrument that one realizes he is playing a viola only when one remembers that no violin is capable of such dark and strangely evocative tone. And Delius himself has heard the Tertis arrangement and set his seal of approval upon it. Tertis effectually spikes the popular misconception that Delius' music is invariably rhapsodic and introspective. His strong sure touch and the energetic, healthy way in which the music leaps forward to a very definite objective reveal no suspicion of musical anaemia. And yet the singing flow of the more lyrical themes never permits us to forget that Delius is one of the greatest modern writers of pure melody. The pianist gives a less robust performance than Tertis, but plays no less expressively.

On the odd side Tertis plays the haunting little Serenade from Delius' incidental music to James Elroy Flecker's "Hassan." In the original score this was to be sung wordlessly by a tenor, accompanied by a piano, off-stage. In the stage performance—at least as recorded by H. M. V. during the acoustic era—the accompaniment was given to harp with very unhappy results. Here the essential nostalgia of the piece is caught unspoiled. It may be one of Delius' minor compositions, but it is wholly his own. No one else could possibly have written it.

Two disks for those who seek for more than the obvious and the commonplace in music.

N. G. S.

The current National Gramophonic Society issue consists of two works in three double twelve-inch records each 144-6, **Paul Juon's Chamber Symphony**, Op. 27, played by the **New Chamber Orchestra** conducted by **Charles Kreshover**, and 147-9, **Brahms' Trio in C minor**, Op. 101, played by the **Pirani Trio** (Leila Pirani, violin; **Charles Hambourg**, 'cello; **Max Pirani**, piano).

Despite his Russian birth Juon is usually considered a German composer. He belongs to the older school, is extraordinarily prolific, a most respectable composer. I have never heard only a few of his smaller pieces, none of which made any great impression upon me, and I was agreeably surprised by this chamber symphony—so far as I know never performed in America. I gather from the pages of "The Gramophone" that the work is something of a discovery on the part of Mr. Kreshover. He drew it to the attention of the Society's Advisory Committee, convinced them of its worth, collected an extremely competent little band of players, and turned in a first-rate recording. Juon writes skillfully here, largely contrapuntally. The few and sharply distinctive voices of the chamber orchestra make an ideal medium for good contrapuntal writing,

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and Juon's comes off beautifully in the elastic, eager playing here. There is an occasional suggestion of pedagogy, but the nervous energy of the work and the fluent cast of its material give it more than a purely musicological appeal. This is the sort of thing which the N. G. S. is admirably well suited to provide. There are a number of other excellent chamber orchestral works. I hope the Juon work is the forerunner of others. It promises well for them.

I am not at all acquainted with the Pirani Trio, but it impresses me in the Brahms records as an earnest and sensitive ensemble, good players interested more in the music at hand than in rejoicing in their own technical prowess. The work is a fine one, and as only one of the other Brahms trios has been recorded (the Op. 87, for Polydor), it is particularly welcome. It is not easy music to record, but the Piranis' reading is so intelligently planned and clearly brought out that the music reproduces to excellent effect. One might ask only for a little more elasticity. Even sincerity is best topped off with a dash of blithesomeness.

A leaflet with analytical notes on the music accompanies each set.

K. B.

MONOLOGUE

Columbia 50222-D (D12, \$1.25) **Robert Burns—A Man Amongst Men**, an address by the **Rt. Hon. J. Ramsay MacDonald**, Prime Minister of Great Britain.

Great Britain's rulers are devoting considerable attention to the phonograph these days. Last month we had King George's address at the opening of the Naval Conference from Victor, and this month Prime Minister's MacDonald's speech on Robert Burns. (In England, records have also been issued by the Prince of Wales and the Duke of York.) Mr. MacDonald has a good voice and a natural—if somewhat over grave—manner. His phrases are well spaced and his words spoken precisely. I am afraid that few American statemen would record as well. The address

itself will be of lively appeal to those of Scotch blood, but it is more or less the conventional eulogy of the great poet.

Victor 22305 (D10, 75c) The Trick Boys, from **Roark Bradford's "Ol' Man Adam an' His Chillun,"**—monologue by **Marshall Cole**.

The sensational success of "Green Pastures" has focussed attention on the book from which the material of the play was largely drawn. "Ol' Man Adam an' His Chillun" is a set of Biblical stories as told in the unaffected, childlike manner of the Negroes of the old South. For all the color and contemporaneousness of the language, no one can find irreverence in this version of the episode between Pharaoh and Moses, in which the tale of the plagues and the final escape of the Hebrews from Egypt is retold with touching poignance and force. It is also amusingly told, but the humor is a very gentle and genial sort, and one smiles with the narrator, not at him. Mr. Cole, one of the Utica Jubilee Singers, was an ideal choice to record the story. He tells it simply, clearly, and well.

The disk is entitled to find popular favor on its merits, and not merely on the strength of its novelty alone.

INSTRUMENTAL

Piano

Victor 1455 (D10, \$1.50) Dohnanyi: Capriccio in F minor, Op. 28, No. 6, and **Liszt: Valse Oubliée**, played by **Vladimir Horowitz**.

I had about given up hope for more Horowitz disks when this odd coupling arrived. It is an unusual record, but those who take the trouble to hear it will find it a singularly fascinating one. The caprice is an out and out virtuoso study, but so cleverly contrived and played here with such phenomenal energy and éclat that it affects its listeners in much the same way Horowitz's prodigious concert hall brilliance has affected his auditors. The Liszt piece is of different cloth, and miniature though it may be, it testifies to Liszt's best powers more effectively than many of his most ambitious major works. There are hints of Schumann and Chopin (Wagner was not the only one to learn from Liszt!), and the whole temper of the piece is surprisingly modern. The closing recitativo passage is unmistakable genius. The recording is clean and not too heavily amplified. Wisely so, since Horowitz needs no mechanical energy to supplement his own vigor.

Victor 35966 (D12, \$1.25) Rachmaninoff: Prelude in C sharp minor, Op. 3, No. 2, and **Liszt: Liebestraum**, Op. 62, No. 3, played by **Julius Schendel**.

Mr. Schendel has one or two other black label disks from Victor. He is a good man to make a recording like this that is of purely popular appeal. The performances are unexaggerated, played simply and clearly with no attempt at subtlety, but with a firm stress on the most characteristic points of the music. Anyone for whom these pianistic war-horses have not been ridden to death will find these versions very satisfactory ones.

Organ

Brunswick 90041 (D12, \$1.50) Liszt: Ad Nos Ad Salutarem—Fugue, played by **Alfred Sittard** on the Organ of St. Michael's Church, Hamburg, Germany.

I believe that this is the same introduction and fugue that Germani recorded for Victor a year or so ago. Sittard plays on the largest organ in Germany, and he certainly is unsparing of its capabilities. Add enormously powerful recording (the reverberance period is as long as any I have ever heard on disks), and almost unrelieved use of the full organ, and you have a record that is startling to say the least. And for all its lack of restraint and clarity, the sheer tonal volume is impressively realistic.

Violin

Columbia 2167-D (D10, 75c) Szymanowski: La Fontaine D'Arethuse, and **Moszkowski: Guitare**, played by **Rene Benedetti with piano accompaniments**.

This is one of the finest small violin works I have heard this season—ingeniously selected pieces done with effortless skill and a keen feeling for tonal and phrasal felicity. M. Benedetti is already known by his earlier Columbia re-

lease of the De Falla Suite Populaire Espagnole, but the present black label disk should find an even wider and more appreciative audience. The Szymanowski piece (one of the very few of the Polish composer's to be recorded) is a very happy bit of impressionistic tone painting that exploits the violin's onomatopoeic possibilities with particular vividness in the gurgling final measures. The Guitare is more familiar fare, but it is seldom heard played with such an effective blend of deftness and enthusiasm as it is done here. Benedetti's manner has just the right touch of alert force or lyrical grace as the music demands, and technically his playing is a delight. The passages in harmonics call for special praise. The accompanist is unnamed on the label, but the French Columbia catalogue (from which these recordings are re-pressed) lists M. Fauré as the pianist. He plays his part no less dexterously than Benedetti; the Debussian background of the Szymanowski piece and the buoyant, thrumming accompaniment of Moszkowski's give him good opportunity to reinforce the soloist's effectiveness.

Victor 7225 (D12, \$2.00) Dvorak (arr. Kreisler): Slavonic Dance No. 3 in G, and **Indian Lament**, played by **Fritz Kreisler**, with piano accompaniments by **Carl Lamson**.

The Slavonic Dance is No. 16 of the original set, written for piano duet (opp. 46 and 72). "Indian Lament" is Kreisler's title for the Canzonetta movement of the Sonatina in G, Op. 100, for violin and piano. Both pieces are among Kreisler's most popular arrangements, but while the Lament is a re-recording of an earlier phonographic version, I cannot find any trace of Kreisler's having registered the third Slavonic Dance before. Of the other two in the series, No. 1 G minor) has been re-recorded by Kreisler (and is also out in electrical versions from Szigeti and Seidel), but No. 2 (E minor) is available only in Kreisler's acoustic version in the historical catalogue, or in electrical recordings by Szigeti and Priholda in the English Columbia and Polydor catalogues.

The performance and recording are well up to Kreisler's immaculate standards. The Lament is perhaps a trifle too thoroughly perfervid, but the dark tone coloring is very effective.

Violoncello

Columbia 2166-D (D10, 75c) Faure: Romance sans Paroles, and **Debussy: Minuet**, played by **Horace Britt** with piano accompaniments by **Josef Adler**.

The selections here, while still ingenious, are of perhaps greater popular appeal than those of Britt's first release—Nin's Granadina and Ravel's Habanera. Britt plays the Fauré lyric with frank songfulness, and resonant but not over-rich tone qualities. The melody is more easily tuneful than some of Fauré's; once heard, it is not easy to get out of one's mind. The Debussy piece, from the Petit Suite, is done with more vigor and a somewhat more penetrating tone.

Columbia 2179-D (D10, 75c) Granados (arr. Cassado): Goyescas—Intermezzo, and **Godard; Jocelyn—Berceuse**, played by **Adolphe Frezin**, with piano accompaniments by **F. Goeyens**.

Frezin is identified on the label as the first 'cellist of the Brussels Royal Conservatory, but one's ears alone tell that his playing is molded to ensemble rather than solo recital traditions. It is a relief to escape from the resonant singing tone of most 'cellists (even when handled as intelligently as by Britt, for example), the steady clean tone, and firmly drawn line of Frezin's playing. Both pieces are played with a good sense of fitness for their musical qualities; the Berceuse more frankly sentimentally, but within musicianly limits. The disk has the added merit of excellent recording—the best of any of the instrumental disks this month, and vying closely with the most spacious orchestral recording. A very attractive release.

Trio

Columbia 2168 (D10, 75c) Massenet; Werther—Clair de lune and **La Navarraise—Nocturne**, played by **Georges Lykoudi** (violin), **Adolphe Frezin** ('cello') and **M. Goeyens** (piano).

Two of Massenet's most popular airs in smooth ensemble performances, simply played and free from over-suavity. More restrained than most trio performances that one is likely to hear.

R.O.B.

OPERATIC

Columbia 50202-D (1 D12) La Bohème—Quartet, Act III, sung by **Rosetta Pampanini, Dino Borgioli, A. Rettore** and **Gino Vanelli**; **Il Trovatore—Miserere**, sung by **Giannina Arangi-Lombardi, Francesco Merli** and **Chorus**.

The Bohème excerpt is very competently sung, and the singers are successful in bringing out the characters of the various personages.

This is the first electrical "Miserere" under the Columbia label, and it very respectably fills the gap. Mme. Arangi-Lombardi gives a properly heart-broken performance, and the tenor is excellent.

Victor 8174 (D12, \$2.50) Gioconda—Barcarola, sung by **Giuseppe de Luca**; **Ernani—O sommo Carlo**, sung by **Giuseppe De Luca, Alfio Tedesco, Grace Anthony**; both with **Metropolitan Opera Chorus and Orchestra** under **Giulio Setti**.

Another of this justly celebrated series. The orchestral is here less brilliant than it has sometimes been. The Barcarola is well done by de Luca with great support from the chorus. The reverse side is, however, the finer, giving, in the opening, an opportunity for delivery in a broad and noble style which is not wasted by the baritone. The chorus is reproduced in very splendid fashion, but the final measures are a little weak.

Victor (International list) 7236 (D12, \$2.00) Un Ballo in Maschera—Barcarola and Morte di Riccardo, sung by **Giovanni Zenatello**, with the **Apollo Grand Opera Chorus** (soloists: **G. Marion** and **A. Boemi**) and **Orchestra**.

Although the recording is very loud, there is a curious lack of resonance here which would almost seem to denote outdoor recording. The Barcarola is sung in decidedly bombastic fashion, but the death-scene is done with a more restrained dramatic feeling.

Victor 7226 (D12, \$2.00 Bellini: I Puritani—A te, a cara amor talora, and Gomez: Lo Schiavo—Quando nascesti tu, sung by **Giacomo Lauri-Volpi**, with orchestral accompaniments.

The accompaniments are good but mostly drowned out. Lauri-Volpi gives the impression of standing very near the microphone and letting himself go completely. The result is highly nasal and intense.

Brunswick 90043 (D12, \$1.50) Mozart: Il Re Pastore—L'amero saro costante, and Handel: Il Penseroso—Aria, sung by **Gabrielle Ritter-Ciampi**, with orchestral accompaniments conducted by **Manfred Gurlitt**.

A couple of months ago, in reviewing Mme. Ritter-Ciampi's record of *Una voce poca fa*, I spoke of her renown in Mozartian rôles and ventured to hope that recorded examples would soon be issued. The present coupling of two of the less hackneyed Mozart and Handel coloratura arias more than justifies my expectations. This is by far the best disk she has given us. For one thing the recording is remarkably spacious, making her pure, but somewhat small voice far more effective without distorting it in the slightest. The concert hall resonance is literally thrilling, but it is obtained at the expense of a slight continuous hum of the recording apparatus. In the performances I object only to the overly dynamic treatment of the trills. For the rest the singing is excellently done, with breadth and dignity, and a nice realization for the virtuoso possibilities of the arias. Unless there was a variation in the recording speed, the Handel aria ends on a high E flat that is very firm and pure.

Columbia 2178-D (D10, 75c) I Puritani—A te, o cara, and Il Barbiere di Siviglia—Se il mio nome sung by **Cristy Solari**, with orchestral accompaniment in the former aria and harp accompaniment in the latter.

This is the first time I have heard Solari on disks. He proves to be an Italianate tenor of unusually small and delicate voice, which when unforced is of very pleasing quality and clarity. Cristy's enunciation is also above the average. The Rossini air is a good restrained performance, while the Bellini is more emotional, but not excessively so.

Victor 9654 (D12, \$1.50) Handel: Messiah—Why Do the Nations, and Haydn: Creation—Rolling in Foaming Billows, sung by **Robert Radford** (see review under "Educational" on page 315.)

CHORAL

Columbia 50219-D (D12, \$1.25) Old Breton Melody: Le Paradis, and Alain: Cantate Domino, sung by **La Maitrise de la Cathedral St. Jean, Lyons, France. Edouard Commette, organist**.

The Breton folk song is a haunting air, but I feel that much of its flavor is lost in the somewhat nasal and stilted performance. The chorus is obviously an amateur one, not specially trained, but it sings with earnestness and—in the Alain piece—considerable animation. There is a good deal of extra resonance in the recording. M. Commette officiates at the organ with the competence he has demonstrated in his earlier solo releases.

SONGS

Columbia (German list) G- 55208-F (D12, \$1.25) Kuessen ist keine Suend' (from "Bruder Straubinger"), and **Wie mtin Ahnl zwanzig Jahr** (from "Der Vogelhaendler"), sung by **Richard Tauber** with orchestral accompaniments.

Tauber is rather more serious in mood than is his wont. Two romantic songs without the lightness of touch that characterizes most of his work. *Küssen ist keine Sünd'* is the more attractive song, with a catchy easy swing that undoubtedly has made it a lively favorite abroad. The recording is good and as always it is keen pleasure merely to hear the craftsmanship with which Tauber exploits the full possibilities of his magnificent voice.

Victor 1458 (D10, \$1.50) Nevin: The Rosary and Little Boy Blue, sung by **John McCormack**, with piano and 'cello accompaniments in the former song, orchestral accompaniment in the latter.

Edwin Schneider plays the piano accompaniment in *The Rosary* and Lauri Kennedy the 'cello obbligato. The latter is to be commended as the most intelligent performance of this particular obbligato one is likely to hear on records or off. For once the 'cello does not wail or sob. The tone lacks nothing of the proper intensity, but it is unwavering and undistorted. McCormack's singing also avoids excess emotionalization. If one must have *The Rosary*, it can hardly be had in a better performance. The nursery piece is one of the features of McCormack's talking film, "Song O' My Heart," and in recorded form it should have a wide sale among the delighted audiences that received the film so warmly. The sentiment is far less extravagant than one might expect, and as always, McCormack's diction is worthy of the highest praise.

Victor 1456 (D10, \$1.50) Kahn: Ave Maria, and Rimsky-Korsakow: The Nightingale and the Rose (Oriental Romance), Op 2, No. 2, sung by **Rosa Ponselle**, with orchestral accompaniments; (**Clement Barone**, solo flutist).

This is the first non-operatic disk from Miss Ponselle in many months. It—or at least one side—ranks with her finest recording work. The Kahn morceau is a re-recording and interesting only by virtue of the vocal and orchestral tone qualities. But the Romance, for all its coloratura voice and flute obbligato, is no specimen of vocal gymnastics. It is a cameo-like exotic poem of the most delicate outline, and superbly given here. Miss Ponselle is in her best voice and the frequent unaccompanied passages, particularly the long wordless passage at the end, give her full opportunity to reveal her talents. The smoothly modulated accompaniment and the solo flute part are done with a similar feeling for fine tonal qualities. Apart from the lack of great intelligibility to Miss Ponselle's diction, the disk is one of exceptional merit and appeal—to be recommended most warmly.

Victor 22395 (D10, 75c) Nevin: Mighty Lak' a Rose, and Phillips: Just Keepin' On, sung by **Paul Robeson** with orchestral accompaniments.

Much as I prefer to hear Robeson in authentic spirituals, his superb singing here gives the extremely slight material a distinction it never has possessed before. The recording catches the true qualities of voice and phrasing. No better version of either song could be wished for.

O.C.O.

POPULAR

Band

Columbia 50203-D (D12, \$1.25) Bizet: Carmen—Entr'actes to Acts III and IV, played by the Band of the Garde Republicaine.

The French band at its best is quite unbeatable. The performance here of the familiar Carmen excerpts compares very favorably with the best orchestral versions. The playing is spirited and well balanced, and distinguished by characteristic Gallic color and gay grace.

Victor (International list) 36006 (D12, \$1.25) Verdi (arr. Creatore): Masked Ball—Selections, played by Creatore's Band.

For the first record side the playing is less animated and the recording less vigorous than in Creatore's best discs, but after the break the performance takes on new life and works up very energetically, with some characteristic solos by Creatore's first desk men.

Light Orchestral

Victor (International list) V-50021 (D12, \$1.25) Maennecks-Dostal: Around the World with the Graf Zeppelin—Grand Potpourri, played by Marek Weber's Orchestra.

Marek has been visiting American movie cathedrals or else lending an intent ear to American sound films. The "Grand Potpourri" is a characteristic movie intermezzo, a medley of national airs, airplane and storm effects, etc., depicting the Zeppelin's recent world tour. He does this sort of thing extremely well, overlooking no opportunity. The disk is popular in Germany and should find favor here as well.

Victor (German list) V-56047 (D12, \$1.25) Achtung! Achtung! wir senden Tanzmusik!—Potpourri of Popular Songs (arr. Dostal), played by Marek Weber's Orchestra.

Another neat medley of the type Weber handles so skillfully. Seductive melodies in waltz rhythms for violin solo, molto espressivo, and jazzy dance music in American concert jazz style are effectively combined. The vocal choruses are done better than most choristers do them in this country—even the late and unlamented Sonny Boy.

Columbia (German list) G-59069-F (D12, \$1.25) Fetras: Moonlight on the Alster, and Fucik: Ideal Dream, waltzes, played by Dajos Bela's Orchestra.

I believe that both waltzes were originally issued under the Odeon label. Both are charming pieces, not quite in the Strauss class, but with undeniable attractiveness of their own—well brought out in Dajos Bela's graceful, smoothly turned, and well recorded performances.

Brunswick 407 (D10, 75c) Clarinet Polka and Tinker Polka, played by John Wilfahrt's German Orchestra.

Neat, gay German polka performances done with good spirit and tone.

Salon Orchestras

Columbia 2180-D (D10, 75c) Yradier (arr. Mantovani): La Paloma, played by Mantovani and his Hotel Metropole Orchestra; Leopold: Hungaria, played by Zygfryd and his Gypsy Orchestra.

A clever coupling of mildly exotic salon performances. The Hungaria is a Csardas with a languorous slow section, featuring a sweet violin solo, and a rapid friska. La Paloma is given a restrained, graceful performance, and both sides are smoothly recorded.

Victor 22324 (D10, 75c) Jacobs-Bond: I Love You Truly, and Openshaw: Love Sends a Little Gift of Roses, played by the Victor Novelty Orchestra conducted by Rosario Bourdon.

Mr. Bourdon is careful not to lose himself even in these ultra-sweet bon-bons. The orchestrations are ingenious, and while the playing is necessarily bland, it is enlivened with more animation and firmness than is common with salon disks of this type.

Movie Songsters

John Boles has an admirable recording voice that has not yet appeared to its best advantage on disks. But his Song of the Dawn, handled with restraint and yet ample vigor, indicates what he can do at his best. The tune is a big one and the performance here has one or two moments that are actually thrilling. The coupling, It Happened in Monterey (also from "King of Jazz") is in quiet, narra-

tive style, smoothly done, but less striking (Victor 22372). Boles is also heard on Victor 22373 in hits from his own film, "Captain of the Guard" (For You and You Alone), done in earnest, resonant style, and free from the softness of fibre that weakens so many performances of songs of this type. Victor lists two new releases by **Maurice Chevalier** that testify anew to the Frenchman's skill in transmitting his delightful personality onto shellac as well as celluloid. On 22405 are his from "Big Pond"—a catchy Livin' in the Sunlight and a more sentimental You Brought a New Kind of Love to Me. "Paramount on Parade" hits are featured on 22378: Sweepin' the Clouds Away is good, but All I Want is Just One better suited to Chevalier's style, and he makes much of it.

Columbia brings out a disk of "**Buddy** Rogers (2183-D) on which he does animated, unmannered versions of I'd Like to Be a Bee in Your Boudoir and My Future Just Passed, in which the voice is considerably more attractive than the songs. Brunswick film stars are **Lawrence Gray** and **Harry Richman**. The former is rather matter-of-factly lyrical in Leave It That Way and The Whole Darned Thing's For You (4775), while the latter is as expansive as ever in Sunny Side of the Street, coupled with a version of Exactly Like You that is considerably more blithe-some than the others I have heard (4747).

Tickling the Piano Keys

Paul Estabrook comes out under the Brunswick label with pleasantly innocuous solos of To My Mamy and Puttin' on the Ritz (4800), and for Okeh **Seegar Ellis** is likewise unsensational, but on the whole more interesting in his own Sentimental Blues and Prairie Blues (45436)—a little more rhythmic ingenuity would add to his performances. **Jimmy Johnson** sounds like his old self in the big moments of his own Jingles and You've Got to be Modernistic (Brunswick 4762). There is some deft handling of repetitive phrases and tumbling effects, but there are also moments of less startling filling-in work. Victor pianists are "**Fats**" **Waller** and **Bennie Paine** combining talents in easy-going rhapsodies on the St. Louis Blues and After You've Gone (22371)—the breaks into double time are neatly handled.

And the Movie Organ

Eddie Dunstedter is the most ambitious, releasing a coupling of some seasonal appeal—the wedding marches from Mid-Summer Night's Dream and Lohengrin, both done in the best style of a movie organist accompanying a filmed bridal scene (Brunswick 4793). **Lew White** calls in marimba, vibraphone and guitar to his aid for bland performances of Under a Texas Moon and It Happened in Monterey (Brunswick 4781); while the **Jesse Crawford**s offer a pointed contrast in material with a robust—although unusually slow—version of the ubiquitous Stein Song, and an extremely languid and nostalgic reading of the Song of the Islands (Victor 22394).

Male Ensembles

The Revelers take first place with two doubles from Victor—22401 and 22382. The former is a sure success: a vigorous Singing a Vagabond Song coupled with an exceedingly clever vocalization of the satirical martial tune, Strike Up the Band. The words get over well, which is no small praise. The other disk offers a virtuoso but well subdued treatment of that clever piece, Woman in a Shoe, plus a more luscious, heart-touching Cottage for Sale. For Columbia **Buddy Morgan** and his Veterans do a lot of horse-play in sprightly repartee and song on the topics Some Other Girl in Some Other Port (sailor's holiday, it goes without saying), and La, La, Mama, or life in Gay Paree (2182-D).

Theme Songs and Heart Ballads

Victor's best is **Grace Hayes** making a very welcome return to disks with a splendid version of I Like to Do Things for You (with a command of boop-a-doop work that puts most of her rivals to shame), and a more lyrical My Lover, both done in excellent voice (22388). Considerably behind this fine disk is **Helen Kane's** Thank Your Father and I'd Go Barefoot All Winter (22397)—characteristic examples of her familiar baby talk and vocal side slips. The deft, quick ending of the latter song is effective.

Okeh features **Seegar Ellis**, and his Moon is Low and Montana Call is well worthy of its special label: simple, unoffensively intimate singing, neatly accompanied and re-

corded (41413). Irving Kauffman provides contrast with his rousing versions of To My Mammy and Let Me Sing and I'm Happy, done to clever, hot accompaniments (414-12), and **Smith Ballaw** is sweetly sentimental in Telling the Daisies and Into My Heart ((41416).

Columbia's prize winner is the dependable **Ukulele Ike**, who enlivens the bland sentiment of I'll See You in My Dreams and The Moon is Low with a nice easy swing that is his own secret (2169-D). **Ruth Etting** contributes orthodox heart-to-heart crooning in A Cottage for Sale and Let Me Sing—the latter not as animated as it might well be (2172-D). **Art Gillham** is exceedingly bland and confidential in his whispered versions of You Don't Care and If I Had to Do Without You (2189-D), while a newcomer, **Robert Simmons**, makes a very effective record of two of the "Song O' My Heart" hits, I Feel You Near Me and Pair of Blue Eyes, both done in authentically Irish style and with nice animation (2176-D).

Brunswick leads off with **Chester Gaylord**, who has one of the best recording voices and who handles it to good effect in Blue is the Night (the accompaniment should not be overlooked) and Any Time's the Time to Fall in Love. **Belle Baker** is disappointing when she essays the long lyrical melodic line (You Brought a New Kind of Love to Me), but in Sing You Sinners she has apt material for her fine voice and whole-hearted style (4765). **Dick Robertson** contributes melodious laments of a Cottage for Sale and Reminiscing—not too sentimentally done (4678). And **Frank Munn** follows in McCormack's footsteps with performances of Rose of Tralee and Pair of Blue Eyes that are perhaps just a shade too heartfelt, although clearly sung (4757).

Novelty

Sterling Melvin and the **Brunswick Players** do an elaborate two-part version of the Shooting of Dan McGrew (Brunswick 415), with melodramatic effects heightening the recitation of the poem. Amusing, and in its own way, decidedly effective.

Broadcast Favorites

Amos 'n' Andy, of course, with characteristic repartee in I'se Regusted and Check and Double Check—locales, shoe store and gymnasium respectively. Their admirers will need no recommendation, unless it be that the disk is unusually well recorded (Victor 22393).

Hawaiian Duets

Kewaii and Maui (traditional songs) played by **Pala-kiko** and **Paaluki** in orthodox Hawaiian manner (Brunswick 4731).

Hill Billies

There are long lists from each of the companies. I might single out Victor 22385, whereon on two Southern radio favorites, **Gene and Glenn** have the benefit of very sprightly accompaniments in a macabre but gaily sung fancy, They Cut Down the Old Pine Tree, and a more lyrical and nostalgic Whipporwill—easy going, attractive harmonizations. Brunswick 7150 presents the **Whipporwill Four** in haphazardly, quite pleasing performances of Sleep Baby Sleep and Central Georgia Blues—with much easy yodelling on the side. Columbia's best is 15542-D, whereon **Vernon Dalhart** and **Adelyne Hood** do a very spirited "White spiritual" Hallelujah! There's a Rainbow in the Sky, and Dalhart alone meditates melodiously upon the thoughtlessness of the young folks today. Not far behind is **Al Craver** with an amusing dissertation—in song—on the world in 1992 (he takes a philosophical outlook), coupled with a less effective nonsense song—For the First Time in 24 Years (Columbia 15546-D). Okeh's best bet is 45436, with **Walter Jacobs** and **Lonnie Carter** doing neat hot work in a catchy Jazz Fiddler, coupled with a rather monotonous Sheik Waltz.

Georgia Tech

The **Yellow Jackets** play a lively tribute to their Alma Mater in a very spirited rendition of Ramblin' Wreck from Georgia Tech (Brunswick 4773). The Alma Mater song on the reverse is more methodically sung and not nearly as effective.

Ohio Prison Fire

Needless to say the Ohio disaster quickly finds itself celebrated in song as well as story. Okeh and Columbia bring out ballads, pushed by advertising posters that strike

a new last word in macabre fancy. The Okeh version (45-442) goes rather beyond the limits of ordinary good taste in its introduction of a realistic scene between a doctor and a mother whose son was killed in the holocaust. The Columbia disk (15548-D), is sung by **Carson Robison** and the strangely haunting tune and frank free delivery give it no mean effectiveness. It is far superior to the usual ballad of its type, and its dramatic ending has the ring of true sincerity.

Blues

Ethel Waters leads the list without difficulty with that fine song Why Am I So Black and Blue, a robust plaint, coupled with a catchy Porgy that betrays its white origin (Columbia 2184-D). In the Victor race lists I like best the **Pace Jubilee Singers** in rhapsodic versions of I Can't Stay Away and Walk With Me, perfervid performances with wild free solos alternating with rousing responses (Victor V-38591). **Teddy Dunn** and **Spencer Williams** do neat pattern songs (Pattin' the Cat and It's Sweet Like So) to very peppy accompaniments (V-38592). For Brunswick, **Honeyboy** and **Sassafras** mingle conventional comic dialogue and vivacious harmonization in the Krawdad and Lighthouse Songs (417). The **Hokum Boys** star for Okeh with tuneful philosophical duettizing on That's My Business and Ain't Goin' to Beg You for the Stuff (8788), with indefatigable **Lonnie Johnson** not far behind in somewhat lugubrious versions of I've Got the Best Jelly-Roll in Town and Heading for the Southland (8786). (There are of course many other race disks from all four companies).

Cowboy

Jules Allen, the crooning cowboy, does a good version of the Old Chisholm Trail, coupled with a more sentimental Cowboy's Love Song (Victor V-40167).

DANCE

Victor Record of the Month

The judges of the Victor Record of the Month Club have selected for their June dance disk choice **Wayne King's** coupling of Promises and On a Blue and Moonless Night (22309), persuasive, smoothly flowing dances on the lyrical ballad order, sonorously played but without great distinction.

Our Own Choice

Rufus' own record of the month club would line up its selections in two groups, hot and sweet dance music, with one disk from each of the companies named in each group. Comme ci: In the hot group the Victor entry is **Boyd Senter's** Copenhagen and Beale Street Blues (22303), both very peppery and further enlivened by the laffin' clarinetting—talking to you—that only Mr. Senter can purvey. From Okeh I pick **Ed Lang's** revival of the Bugle Call Rag, not quite up to the old version by the Five Pennies, but a sprightly affair with vivacious breaks, and backed up by **Jack Pettis'** favorite, Bag o' Blues, a neatly elaborated tune (41410). Columbia's candidate is **Rube Bloom's** eccentric Bessie Couldn't Help It and Mysterious Mose, with fine wa-wa and accordion work (2186-D). Brunswick's is the **Jungle Band's** Double Check Stomp, with Ellington's band sounding like its old and inimitable self, in contrast with the conventionalized—although still effective—Accordion Joe on the other side (4783).

For calmer dancing I recommend **Abe Lyman's** You Will Come Back to Me and Worryin' Over You (Brunswick 4774), the latter a gay little piece, but the former one of the most seductive, brooding, dreamy dances to be set on disks. The Columbia choice is **Paul Specht's** martial Santiago and soothing, nicely restrained performance of Into My Heart (2185-D). From Okeh I pick the **Carolina Club's** neatly subdued treatment of Allah's Holiday and a perky though slow I'm Always Chasing Rainbows (41409), and from Victor, **George Olsen's** I Don't Need Atmosphere and Home is Heaven, a good illustration of the way in which slight material can be made significant by a deft touch (22381). For that matter another Olsen disk might well be named as an optional choice: 22392, with The Moon is Low and Montana Call also treated with restraint and absence of pretentiousness.

Novelty

For those who like their dance music sauced with humor there are some uncommonly fetching novelty dance disks out this month. First mention goes to the inimitable **Ted Lewis** who mates a catchy performance of Dinah with a camp meeting version of Lonesome Road. Needless to say, Ted is the officiating preacher and his song service is a delight from beginning to the final proclamation that the meeting come to a "discontinuation" (Columbia 2181-D). For Brunswick the **Six Jumping Jacks** poke rhythmic fun at the mail order houses in an amusing Send For Our Free Booklet, coupled with a lively tribute to Dan the Elevator Man (4759). The Victor laugh-provoker is **Bernie Cummins'** vigorous nautical piece, Minnie the Mermaid, doubled with a richly sonorous You Will Come Back to Me (22355). The Okeh novelty disk is far from laughable—quite the reverse. It is a macabrely fantastic funeral march in dance time—Poor Richard—an extraordinary morceau. The coupling is a roughly vigorous Down Georgia Way, with some good piano work. The orchestra is that of **Jack Purvis** (8782).

Thrillers

One of the dance hits of the month seems to be the melodramatic recital of the hair-lifting exploits of Mysterious Mose, indentified by his wierd and awesome whistle. The most elaborate treatment is that by the **Radio All Star Novelty Orchestra** for Brunswick, coupled with **Tom Gerun's** bumptious horse play and good hot performance of Atta Boy! (4775). **Rube Bloom's** Columbia version has been mentioned before, and Victor also has a good one by **Ted Weems**, doubled with a lively Slappin' the Bass with much virtuoso bull fiddling on 22411.

"King of Jazz" Hits

The "King of Jazz" selections come thick and fast. **Whitman** himself adds to his previous two disks Ragamuffin Romeo, a gay scherzo that loses momentum in the baby talk chorus, and a lusty performance of I Like to Do Things for You (Columbia 2170-D). Victor offers the two big hits—Song of the Dawn and It Happened in Monterey in **George Olsen's** readings, smooth and flowing, rather more subdued than most (22370), and **Leo Reisman's** coupling of Happy Feet and I Like to Do Things For You (22-398)—the percussive effects in the former are striking, but for the rest the playing is a trifle colorless for this fine orchestra. The two big hits come under the Brunswick label lyrical versions by **Earl Burtnett** (4756). See also the fine song by the **Grace Hayes** for Victor.)

"The Big Pond"

The two hits from this show, Livin' in the Sunlight Lovin' in the Moonlight and You Brought Me a New Kind of Love, are out in a wide variety of versions, beginning with **Chevalier's** own song performances and going on to several dance editions. **Paul Whitman** does them in genial, songful style (Columbia 2171-D); **Ed Loyd** rather colorlessly (Okeh 41407); while **Ben Bernie's** treatment, while not startling, is a little more original (Brunswick 4767).

Southern Style

Paul Tremaine does vibrant, vari-colored and highly danceable versions of Sarah Lee and Sighin' for the Moon (Victor V-40230). The **Ipana Troubadors** essay the Southern flavoring with happy results in their Whipporwill, coupled with a more forceful version of Blue Is the Night than one usually hears (Columbia 2174-D). **George Lee's Novelty Singing Orchestra** does an easy going performance of 'Won't You Come Over to My House, with **Julia Lee** singing, à la Sophie Tucker, He's Tall and Dark and Handsome (Brunswick 4761). While for Okeh "**Sugar**" **Hall** is strangely subdued in Waltz of the Hills and In Old Tennessee, embowered with yodel and accordion work (Okeh 45439).

Miscellaneous (First Choice)

From the very considerable group remaining the following should be picked out for praise. **Victor:** the **High Hatters** do neat unaffected performances of It Must Be You waltz and the Free and Easy (22404), strenuous performances of Leave It That Way and Dust (22362), and dulcet yet swinging versions (with a fine throbbing bass) of You're the Sweetest Girl This Side of Heaven and Like a Dream (22400). **Gus Arnheim** does some very clever work with broken yet highly danceable rhythms in All I Want

Is Just One and Dancing to Save Your Sole—both lively performances with strong dark orchestral tone ((22384). **Arden and Ohman** offer a sturdy, well stressed Dancing the Devil Away and a choppy I Love You so Much (22383).

Okeh: **Jack Pettis'** orchestra couples a sprightly Freshman Hop with a Sweetest Melody that is blander, but enlivened by striking rhapsodic solos (41411), and the **Carolina Club** does a very neat revival of Can't You Hear Me Callin' Caroline?, doubled with **Dr. Eugene Ormandy's** mild The Verdict is Life—a sequel to My Fate Rests in Your Hands (41408).

Columbia: **Guy Lombardo** is a smooth and skillful as ever in You're the Sweetest Girl and Rolling Down the River, the former with a pleasant Irish lilt and the latter with some of the famous "Baby's" catchiness (2188). The **Columbia Photo-Players** do attractive performances of My Future Just Passed and I'm in the Market for You—good tunes unpretentiously treated (2187-D), and again in Leave It That Way and the Whole Darned Thing's For You (2177-D).

Brunswick: **Red Nichols** exhibits his best carefree stepping out style in Rose of Washington Square (some outstanding solo work!), and a sadder, but still good and hot, Who Cares? (4778). The **Colonial Club** doubles a peppy All Alone Monday with a slower but very neatly Wherever You Are (4777). **Slatz Randall** does some very sprightly infectious playing in Skirts and a boastful I'm Ding Dong Daddy (4779). **Earl Burtnett** offers scherzando versions of Court-ing Time and Eleven Thirty Saturday Night (4754). And **Tom Clines** delivers an output of no less than three disks (4749, 4769, and 4772), all easy going, smooth performances (So Sympathetic, Free and Easy, For You, etc., etc.).

The Hot Masters

Louis Armstrong's current Okeh release (41415) may not rank with his meisterwerke, but it is a characteristic example of his superb playing and hoarse vocalization. The pieces are My Sweet, done with great fervor, a less eccentric, but very fetching I Can't Believe That You're In Love With Me. **Clarence Williams** puts his Washboard Band through its paces in a loping Worn Out Blues and a slower, less constrained Whip Me With Plenty of Love (Okeh 8790)—the piano and washboard work is decidedly noteworthy. Victor's hot lists feature **Jelly-Roll Morton's** Fussy Mabel and Pontchatrain on V-38125, and **King Oliver's** I Must Have It and You're Just My Type on V-38124, but these have not yet reached me for review. For Brunswick the **Jungle Band** can be heard on three double-sided disks, the fine Double Check Stomp mentioned earlier; Maori (a Samoan dance!) and Admiration on 4776; Sweet Mama and When You're Smiling on 4760. For the most part the playing is much more conventional than was Ellington's wont a year or two ago. There are still may flashes, however, in both the arrangements and the playing that are characteristic of Ellington and that serve to make even his minor records noteworthy.

Rufus

FOREIGN

International. Brunswick's Clarinet and Tinker polkas, the Columbia waltzes played by **Dajos Bela's** orchestra, and the Victor **Creatore, Marek Weber, and Zenatello** records are all reviewed elsewhere under the proper classification. In addition, Columbia issues a Jolly Time Polka and Always Together Waltz by the **Colonial** orchestra (12129-F), hits from the "Hollywood Review" by **Padilla's Guatemala Marimba Serenaders** (12127-F), and banjo solos of the Invitation to the Dance Polka and Eternal Love Mazurka played by **Frank Fazio** (12128-F). The remaining Victor international is V-41, a peppy coupling of the **International Novelty** orchestra's Original Greek Blues and **Basil Fomeen's** Oh Baby, catchy jazz performances with an exotic flavor.

Bohemian. The only releases are folksongs and dances from Columbia (G-157-8-F).

Cajun (Acadian-French). Most important is the **Juliette Gaultier** disk in the Victor Educational List No. 8 (see special review). The regular Victor Cajun supplement lists four popular instrumental records with singing—violin, accordion, etc. (22364-7).

Chinese. The Victor release is devoted to four records (56128-31) by **Prof. Yau Hok Chau** and his associates (Cantonese dialect). The first three are vocals; the last an instrumental quartet.

Croatian-Serbian. Columbia lists folk songs and sketches on 1165-7-F. Victor, songs on V-3045-8.

Cuban. Brunswick and Victor are alone in this field, each with a number of popular vocal and instrumental disks.

Eskimo. See special Victor Educational list.

Finnish. Special mention goes to a waltz-polka coupling by the **Antti Kosolan** orchestra (Columbia 3148-F), and highly popular Finnish by the **Suomi Jazz** orchestra—one of the best sellers of the year abroad (Victor V-4074).

French-Canadian. The Columbia artists are **Doc. Gilles R. Amiot**, du Matou-Botte (3475-F), **Jean Riddez**, de l'Opera de Paris (34280), and **John Luciano**, guitarist (34282-F). The Victor artists are the **Quatuor Franco-Americain**, **Les Melodiens Campagnards**, and **Georges Dufresne** (V-5084-6). Best is the male quartet disk, smooth vocalizations of *A la claire fontaine* and *Les Montagnards*.

German. Most important are Brunswick's polkas, Columbia's **Tauber** and **Academic Festival Overture** records, and Victor's **Marek Weber** records, reviewed elsewhere. Columbia has two interesting releases in the **Columbia** orchestra's smooth *Lorely* and *Edelweiss waltzes* (5913-F) and the **Beka-Streich Orchester's** coupling of the *Marionetten-Bräutzug* and *Nigger-Puppen-Parade*, done with much spirit and alertness (G-5194-F). For Victor **Marcel Wittrisch** sings fervently in hits from the popular, "*Land des Lächelns*," accompanied by **Marek Weber's** orchestra (V-6067), and the latter's brisk performance of the march-song from "*Drei Musketiere*" is coupled with the equally spirited *Leutnant, warst u einst bein den Husaren?* by the **Grosses Salonorchester**—with vocal choruses (V-6066).

Greek. Columbia and Victor issue lists, with first mention going to the former's 56187-F, a waltz and polka by the **Greek Orchestra** of New York, and the latter's V-58-053, clacinet solos by **Kostas Gadinis**.

Hebrew Jewish. Victor is alone with a ten-inch Red seal release by **Cantor Josef Rosenblatt** and his son **Henry** (4183), clarinet solos by **David Tarras** (V-9030), popular hits by **Schoengold** (V-9029), and songs by **Cantor Benjamin Levite** (V-59007).

Hungarian. Columbia is alone with instrumentals by the **Banda Marci** (G-10230-F), and folk songs by **Sarossy** and **Serbo** (10231-2-F).

Irish. I have received only the Columbia Irish list, featuring **Frank Quinn**, **Michael Gus O'Keefe**, **O'Leary's Irish Minstrels**, the **Flanagan Brothers**, **Seamus O'Doherty**, and **John Griffin** (33408-F to 33413-F respectively).

Italian. From the long Brunswick, Columbia, and Victor lists I might single out the **Marranzini** orchestra's polka and waltz (Brunswick spirited marches by the **Banda Presidaria di Milano** (Brunswick 58207), 58217), the **Rigoletto Quartet** and **Lucia Sextet** played by the **Banda Italiana Columbia**, Columbia 14573-F, marches by the **Banda del lo Reggimento di Fanteria** (Columbia 1451-F), smooth waltzes by the **Banda Rossi** (Victor V-62010), and songs by **Raoul Romito** (V-12127).

Japanese. Columbia issues the Japanese anthem on 410-30-F.

Lithuanian. Columbia and Victor both issue several popular song and instrumental selections.

Mexican. There are long lists from Okeh, Brunswick, Columbia, and Victor, with special praise going to spirited marches by the **Banda Imperial** (Columbia 4031-X), songs by the **Trovadores Mexicanos** (Okeh 16682), *Nunez' Ronda* by the **Banda del Estado Mayor** (Victor 46734), and dance music by the **Marimba Chiapas Mexico** (Brunswick 409-94). Brunswick also issues a long list of repressings of its dance disks for the Mexican trade.

Philippine. Columbia issues a *Message to Filipinos*—in the Tagalog dialect—by the labor leader, **Pablo Manlapit** (4029-X).

Polish. There are long lists of sketches and instrumental pieces with incidental singing from both Columbia and Victor.

Porto Rican. Brunswick and Okeh are alone in this field with popular dance song recordings.

Portuguese. There are three releases in this group from Columbia, of which the best is the disk of original guitar solos by **Dr. Alfonso de Sousa** (1102-X).

Roumanian. Columbia issues popular songs by **Milbail Vulpescu** and a two-part orchestra by the **Grigoras Dinicu** ensemble (31106-7-F).

Russian-Ukrainian. Columbia features a *Lemko sketch* on 20219-F, and Victor a disk of *Carpatho-Russian* songs by the **Ushhorodskii Choir** (V-21036).

Scandinavian. Columbia lists dance disks by the **Bor-dinggaard**, **Jahrl**, and **Danielson** orchestras on 22114-6-F respectively.

Slovak. Best is **John Kurucz'** piano solo versions of old Gypsy melodies, well played and recorded (Victor V-22044).

Spanish. The most important release is the complete recording of the great Spanish opera by **Arrieta—Marina**, issued by Columbia on twelve disks with album. To be given special review next month. Brunswick, Columbia, and Victor release the usual lengthy lists, from which I might choose the dance songs by **Olga Albani** on Victor 46767 for special mention.

Turkish. Columbia lists instrumental selections by **Dar Ul Elhan** and popular songs by **Haffouz Burhan Bey** (40-028-F and 81009-F).

Syrian-Arabic. **Saleh-Eff. Tbdel-Hay**, tenor, sings a four-part popular song on Columbia 35-6-X. S. F.

BUBBLE BOOKS

The Bubble Books—New Series. Stories by **Ralph Mayhew** and **Burges Johnson**. Pictures by **Rhoda Chase**. Records by the **Columbia Phonograph Company**. Published by **Dodd, Mead and Company** of New York. Price, \$1.00 a volume.

The Bubble Books were immensely popular with children when they were first issued, and at the height of their fame a decade or so ago they were selling at the rate of nearly a million copies yearly. It is good to see that they have not been forgotten in the rush of complete operas and symphonies that clamor for record-buyers' attention today. There is nothing elaborate or pretentious about them. They are designed for a specific purpose—the entertainment of small children—and they meet that purpose very satisfactorily indeed. The first four books in the new series are on sale and I presume that there will be others published at regular intervals. The present four are the *Chimney Corner*, *Higgledy Piggledy*, *Robin and Wren*, and *Child's Garden of Verses* Bubble Books.

Each book is built on an identical plan. There is an illustrated story in verse embodying three songs sung by the magic bubbles—five inch phonograph records slipped in envelopes formed by pages of the book. The songs are familiar nursery tunes and rhymes (*The North Wind Doth*, *The Sandman*, *Who Killed Cock Robin?* etc.), and are sung in unaffected manner by an unnamed male singer to very simple orchestral accompaniments. The words are clear, the accompaniment well subdued, and the recording (electrical of course) fully competent. The books are attractively illustrated in colors by **Rhoda Chase** and should be a delight to children's eyes as well as ears.

Nursery songs still have very much of a place in the life even of the modern child and the record feature makes this presentation of the familiar rhymes more than ordinarily appealing, as well as forming an easy but effective introduction to the fine art of phonography. May the Bubble Books be the beginnings of a record library for many a phonophile of tomorrow!

The picture on the front cover of this issue is of **Maurice Ravel**, published in connection with the release of the *Boléro* records (reviewed on page 312 of this issue). **M. Ravel** records exclusively for Brunswick.

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